

DOROTHY STOTT SHAW



DISTAFF ISSUE



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No matter how many lists, programs, rules and guidelines are established, use of them remains a matter of individual judgment. The responsibility for wise use of basics lists and proper attire guidelines rests squarely with us. We have the option of seeking rigid enforcement or of ignoring them completely.

Since this is the distaff/fashion issue, let's center on our attire. At the 1975 LEGACY, trustees tried to define "proper square dance attire," which we all agreed should be requested on dance flyers and ads. The lowest common denominator became long-sleeved shirts for men and skirts for women.

This year Callerlab again composed a dress code for callers: long-sleeved shirts, trousers, neat and comfortable footwear, appropriate neckwear in good taste, and a concern about how open his shirt is to the viewing public. The female caller should wear a dress or full skirt and blouse, petticoat, and neat, comfortable shoes. To arrive at a dress code which suits all parts of the square dance world, the wording must be general, so the interpretation and implementation again becomes a matter of personal judgment.

John Kaltenthaler suggests that using one's judgment in dealing with callers who arrive to call a dance in a slovenly or unkempt condition is the refusal to rehire them for another dance. An effective means of solving a problem which is increasingly prevalent.

Requiring "proper attire" was a resolution to excesses of improper dress

# CO-EDITORIAL



at dances in the early seventies: mini-skirts, muscle shirts, shabby jeans. Must we swing so far to a rigid interpretation that teens are told they cannot dance in sneakers and every caller must wear a certain necktie? And be careful of requiring "western" attire! A Texan's interpretation of "western attire" may not match that of a downeast Mainer.

We received two letters about Wade Driver's picture on the May issue cover, deploring his lack of tie. One said we violated the Callerlab dress code. The other questioned Wade's professionalism, since he is wearing no square dance attire in the picture.

Let us hasten to say that we requested from Wade a good, current picture—any picture—and did not specify it should be in calling garb. Look

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## ABC's OF Round Dancing

by  
Fred Haury

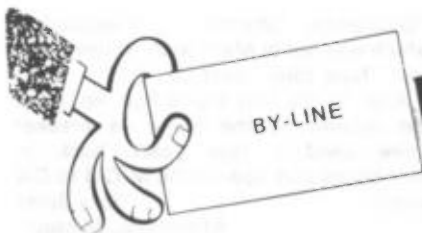
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A bonanza of features by distaff writers appears in this July issue. Some are humorous, some serious, and each has its own point to make. **Wanda Cutter**, a 70-year-old adventurer from Oklahoma City, tells of her recent experience in glass. **Dorothy Turcotte** relates her reluctant conversion to total square dance attire, while **Jeanne Kaye** describes her problems in finding storage for all her petticoats. **Dorothy** is a free-lance writer who, with her husband, is vice-president of the Winona Buds & Blossoms S/D Club. **Jeanne** is a pseudonym of a writer who has appeared regularly in our pages.

Not all of us have our dreams come true but **Joyce Cullen** did; she rode the 1980 Rose Parade S/D float. Let **Joyce** tell you how you, too, can be lucky. **Judy Grove** writes of the "positive addiction" to square dancing she feels. She says, "Strange, isn't it, that a psychiatrist feels he must write a book to advise us to do something that is fun.

The only male writer represented is **Jack Stahl**, who has a proposal for consideration in the effort to increase the fun and participation in the square dance activity.

Two poets incorporate advice in their lines this month: **Ida Reilinger** says, "Keep dancing", and **Anne Yahrling** pleads for consideration from her younger fellow dancers.

Bonanza month: more good summer reading and dancing!



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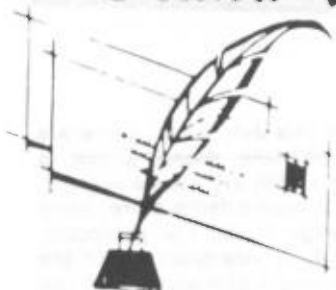
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# Grand Zip



We enjoyed the dancing at Sunshine Park in Harlingen Jan. 6 at the subscription dance. We sure enjoy your magazine and especially the "Easy Level" pages. Keep it up. Also the "Dancing Tips" and "Calling Tips." The "Hem-line" articles are always interesting and helpful.

The "Creative Choreography" with the "Callers' Questions" and "Review" are very good and the "Figures" are excellent.

The other articles are fine, too. Keep up the good work and the good articles.

Claude King  
Columbiaville, Michigan

Enclosed is a check for \$14, a two year subscription to ASD. I have enjoyed reading your magazine for about three and a half years.

I missed your article in May issue on underlining caller notes. Hope you haven't dropped this article. Our favorite parts of your magazine are

"Challenge Chatter," "Feedback," which was not in May, and "Pulse Poll" and "New Idea" section.

Also, in the May Pulse Poll, #8, *wave the column*, is the same as *breaker three* used a few years back in workshops and now called in C-3 to C-4 levels.

Gary Boley  
Marceline, Missouri

By this opportunity, I would like to add a slightly varied answer to the "Callers Questions" in April. I do not feel the figures of the singing call records are too easy and too similar. But for sure the breaks are.

Probably you are right to omit them in your record review.

Heiner Fischle  
Hannover, Germany

The International Gathering of the Clans is being held in Scotland May 23 to June 7, 1981. This event is held every four years, and during the first week many cultural activities are taking place in Edinburgh and during the second week, the individual clans are expected to disperse to their respective "homelands" for additional activities.

As President of Clan Johnston/e in America we are planning to organize a tour group for Johnstones. The organizing committee in Edinburgh is presently giving thought to organizing an American Square Dance activity during the Edinburgh events with the thought that it would be interesting to expose the homeland Scots to this American folk activity which owes some of its origins to Scotland. This would be a "one night

Continued on Page 75



Zoy Hann



Gary Weston



Kirby Humble



Curtis Byars

## CURRENT RELEASES:

ROBINHOOD, Called by Zoy Hann— Rain 101  
DELLA AND THE DEALER, Zoy Hann— Rain 102  
MISSING YOU, Called by Curtis Byars— Rain 301  
LEAVIN' LOUISIANA, Gary Weston— Rain 301  
OVER THE RAINBOW, Kirby Humble— Rain 401

## COMING SOON:

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THE LAST COUNTRY SONG— Hann  
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# Meandering with Stan



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Since we took so much space last month to highlight the high-rising happening, we'll jump right into the stored-up travel reports that start with spring.

**Kalamazoo (Plainwell), Michigan**— A midweek mid-March drive across lower Michigan provided a delightful interlude when caller Howard and Juanita Cowles beckoned me to their lakefront home and parkside lodge in Gun River for a duo-mike "mag" dance under the watchful eye of a bull moose. Good "woody" atmosphere. Good gung-ho dancers.

**St. Louis, Missouri**— Now it was time to hit the high sky trail again. This time it was more than a week-long series of scotch hops all the way to California, starting in the Gateway City with the

annual Merry Mixers ASD dance, working with Swiss-bound caller Bill and Dottie Stephenson. So many to thank!.... Vernon & Bonnie Bozada for the beautiful Mexican dinner from enchiladas to the tamales.... Gene McGinty for spinning rounds.... Bob McQuie for the super presale and door work.... Jim & Jean Cholmondeley (old friends, new to the area) for calling a tip. Good time.

**Columbus, Nebraska**— Next landing was in Omaha where I rented a shiftless Chevette to drive west to where Harold's Squares (named for staffer Harold Bausch) had set up an ASD dance. Dinner with Don & Pat Fowler, lodging in the Keen Korner. "Buck" Buxton is a local caller. A late shuffling of dates accounted for a smaller crowd this year.

**Hemet, California**— Fly another big bird from Omaha to Los Angeles. Rent a car to drive 3 hours straight east. (West would put me in the *drink*.) Stay at Ken's Motel. Hugh Young had set up the ASD repeater, repeat with neat treats. Whoppin' crowd. Full hall. Carl & Vera Poppe popped the rounds on the turntable. Circle H Promenaders did it, in spite of earlier cold feet. Nice to see Bill & Polly Donahue. (Another eastern caller moves west.)



**Riverside, California**— Small but exciting group to wheel and deal with—the Swinging Rebels at that colorful old Cowtown S/D hall on the hill. Cleo & Dick Shore got it all together. Lynn Wilson handled the waltz and two-step department. "Buck" Baragry gave it a boost, as did John Fogg and others. Thanks, guys & gals.

**Albuquerque, New Mexico**— Flying into that beautiful, primitively artful, cultural, technical, educational and governmental city, flanked by those three distinctive extinct volcanos and the towering Sandia Mountains (10,000 feet above sea level) is a singular treat. Even more of a treat was the balloon ride— really my *bag*— discussed last month. (Yes, Stan, you were really full o' *ballooney* last month.— Co-ed). But that is not to belittle the subscription dance cooked up by Jimmy & Linda Latter at the Moose Lodge. Tom & Dolores Trainor hosted me. The Atchisons of A&H Shop provided coffee. Swiss-bound John & Eileen Lewin treated me to a meal. Cal & Judy Campbell are those responsible for the hot air high-level hike. A visit to that new square dance hall in the area was mighty impressive.

**Dalton, Nebraska**— Mal & Shirley Minshall, my Sidney hosts, set this one up with the Prairie Schooners in that little Legion hall in Dalton again. What refreshments— like your mama used to make back on the old homestead! Caller Mal not only picked me up at the airport in Denver, but also drove me all the way to Kearney the next day. All in all, west to east, about 500 miles. Thanks, Mal.

**Kearney, Nebraska**— Wow! Wet night. Threat of snow. Small ASD dance in that Youth Center. Two records were set that night— smallest crowd at an ASD dance— 3 sets; most callers at a small dance— Rex Morris, Wes Mohling, Ken Rystrom & Delmer Brand (Plus Gene Beck who bought a ticket, but couldn't come.) Thanks to Marion Bishop who picked me up at the Buffalo

Motel before 6 a.m. the next morning, drove me to the Kearney airport, discovered my plane was grounded, then drove me all the way to the Grand Island airport.

**White Plains, New York**— After a full day at home (Drop in again sometime.— Co-ed.), I flew off again, this time eastward from Cleveland after a four-hour foggy-flight delay by 4 to New York City, landing at 5, catching a limo at 6, and finally by 7 arriving in White Plains, and at the ASD dance site by 8. Whew! No time to change from street clothes to S/D clothes. Outstanding dance. 19 sets. My hosts, Sten and Margie Rannala, threw an after-party and fed a Hungarian meal to a *hungry* guy. Callers attending the dance were Ted Young, Peter Shaffer, and Mickey McFarland. Next morning— grab the limo— off to LGA in NYC— on to Pittsburgh.

**Pittsburgh, Pennsylvania (actually Murraysville)**— Fred & Carol Schwerer had set up this late afternoon subscription dance with the Family Squares. Bill Shuker met me at the airport in his diesel Rabbit. We hopped to his home where JoAnn fed me. I called almost 3 hours. Shirley & Bob Mansfield covered the door. Joe Gallo finished calling for me, and Fred whisked me off to catch a 10 p.m. flight to Miami, where I arrived about 3 a.m. the next morning, a wee bit ho-hummy. (It was 4:30 by my clock.— Co-ed.)

**Miami Beach, Florida**— Cathie had already flown to Miami for the Callerlab Convention and we now prepared for a round of three days of meetings, *Caller-elaborating* with hundreds of caller friends, and covering our magazine booth. Details of the convention were covered last month, ASD, p. 18.

**Coconut Creek, Florida**— This little town, the narrowest in the world, a few blocks wide, has a posted speed limit of 35 MPH and its *chief* income is fines from speeding tickets. Bill & Louise Roundtree, my hosts and presidents of the Florida Callers Association, had set up a Mad Hatter ASD dance, complete with a potluck, pre-Easter decorations, hat contest, two beautifully-decorated cakes and fun for the six sets of pink and brown-clad dancers. Lovely!



**Pensacola, Florida—** Wow! It's a long, long way to Pensacola from the Ft. Lauderdale area, I found out— like driving from Atlanta to Cleveland. But it was well worth it. Cathie had flown home from Miami, and I rambled in my ramblin' rental car to polish off the remainder of the week in Florida. The Seaside bunch had set up a subscription dance in that beautiful Ragon hall, just for square dancing, thanks to Bill & Lee Kennedy, Loretta Gantt, Vern & Lee Olberding, Buddy Andrews, Les Reider (rounds) and others. Quaint panhandle town, good spirited dancers.

Spring was springing sprightly. It was now mid-April and time for another thousand-mile roadway weekend trip— 3 days, 3 states, 3 dances.

**Erie, Pennsylvania—** Squaws & Paws "in the hollow" again. Hot time in the old fire hall. Lots of new graduates to fill 'er up. Fellow caller Bob & Lorrie Morrison came by and helped sell ASD subscriptions. It sure is great when a local caller endorses the old *mag* publicly like that, then gathers in the *green* from the field.

**Charlottesville, Virginia—** The Virginia Reelers 26th Annual Spring Festival. I was privileged to work with a great team. Jerry Helt. (Two "hog" callers back at the same trough— see ASD, Nov. '79 p. 8.) Curly Custer. (I doubled with him on his "last stand.") Hal Washington. (He can't lose with such an illustrious name.) Jim & Nancy Utley. (They get a-round nicely.) Nice to get back to that one after four years. Loved that Blue Ridge Mt. setting, even in the rain.

**Lancaster, Ohio—** Across Virginia, across West Virginia, and over the lower tier (high country) of Ohio I rumbled restlessly, until Adena Ridge (Bill Burnside's camp/dance place) appeared just south of Columbus,

where the Ridge Runners packed 'em in so plentifully they danced both horizontally and vertically. That same night I drove northward to home, completing a triangle route.

Almost on the tire treads of this last trip, just one week later, I started another thousand-miler.

**Charleston, West Virginia—** Annual Hilltoppers ASD dance. Erwin Lawson set it up. There's a quiet, hard-working volunteer, one more of a vast unsung legion in this biz. Low level (but lovely) party on a high level site. Lots of new graduates— bless 'em! The capitol city can be very proud of those new interstate arteries webbing in and out, over and thru. Some improvement over the old days of snailpacing thru town.

**Altoona, Pennsylvania—** It was a beautiful spring drive northward on Interstate 79 toward Pittsburgh and eastward on 48 and 219 to central Pennsylvania. That highway winds and grinds and snakes and breaks thru layer-cake hills and rills all the way. Calling in that Lakemont fire hall again for the Chim-Rockers was a treat. Thanks to caller Emil & Ruth Corle, plus Julia on the door, Margie on the rounds, and the Olsons on set-up details. Caller Bruce Williamson also gave it a boost.

**Rochester, New York—** For the half-dozen time I bounced northward to call for the fun-lovin' Boots 'n Slippers club of Hilton, on Rochester's north side. Trying to find a straight shootin' route between Altoona and Rochester is like packin' a pig in a poke, but I got it together despite the zigzagging. Did you ever drop into a chuck hole up to your bumpers? The dance was well-rounded by Howie & Dot. I was made real homely by Jerry & Kaye Miller. Lively floor. Colorful officers. Ask 'em what the duties of the Inspector General are.

Finally, to wind up the month of April, another thousand mile trip took Cathie and me "vanning" to the New England Convention in Manchester, New Hampshire where we did our booth thing again, then sneaked off to a restful few days at our cottage on Lake George. Speaking of rest, if you've stuck with me to this point, you need it, too. Good night.



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## Tribute To Dorothy Shaw

### SQUARE YOUR SETS!

Those old familiar words rang out once again above the happy hum emanating from the group of square dancers and guests at the recreation hall of the First Christian Church in Colorado Springs, Colorado. Old friends met for the first time in many years to dance to the foot-stompin' music of the Hoedown-Aires orchestra, and to commemorate the distinguished Dorothy Stott Shaw and the late Dr. Lloyd "Pappy" Shaw of Colorado Springs.

Paying tribute to Mrs. Shaw's love for the waltz, the Fun Finders Exhibition Group presented the "Big O Circle Dance, the Western La Varsouvianna, and the "Skaters Waltz."

This commemoration is given to those who have contributed fifty years or more of dedication to the preservation of traditional square and round dances.

The occasion was the fourth annual Olde Tyme Fiddle and Square Dance Reunion last January. Included on the program were a pot luck supper, the documentary film on the rebirth of the great American folk dance prepared by the Lloyd Shaw Foundation, and square

and round dancing with Dean Edwards serving as master of ceremonies.

In addition to Dean Edwards, other callers who participated in the reunion are Rae Hope, Smitty Payne, Merell Folsom, Vic Fast and Lillian Wilson, all of Colorado Springs.

The Reunion is sponsored by the Squares-4-Fun Group and the "I Do" Sunday School class of the First Christian Church, who are also proudly dedicated to the preservation of traditional square and round dancing.

Dorothy Stott Shaw, now 88 years of age, poet and writer, also former librarian at the Cheyenne Mountain High School, and the late Dr. Lloyd Shaw, former superintendent of the Cheyenne Mountain School District, as a team, brought to the world the great re-awakening of the true American folk dance—square dancing.

Here is a personal interview with Mrs. Shaw, through the courtesy of Anne Zak and Greg McIntosh:

"Dancing is the oldest of the arts.

"There was something about the dance that "Pappy" wanted to instill in those kids (students at Cheyenne

Mountain School). Strength, simplicity and above all, decency! Always, the child was the center of what was going on."

"Pappy" Shaw sought an activity that would provide good, wholesome fun for boys and girls alike, an activity that would encourage cooperation rather than competition, an activity in which all of the school children could participate. Since most of the dancing done in the schools was foreign in origin, he was curious to see if there wasn't a *truly American* dance. He found there was but it was no easy matter collecting information about it. According to Mrs. Shaw, it was hard work. "He had to work on it just as hard as the kids did, because he didn't know a blessed thing about it."

According to Mrs. Shaw, "Lloyd didn't have fantastically good health. He didn't have all the things men and women think they have to have; he just went along and did what he could with what he had. He believed that if you are going to do something, you ought to do it well."

Dr. Shaw was as responsible for the rebirth of the American round dance as for the square dance. One of his greatest loves was the waltz. "I just loved waltzing with Pappy," said Mrs. Shaw. "The square dance is a thing of pure, active joy but the waltz can break your heart!"

In 1939, Dr. Shaw along with Bill Wright gathered some other local callers and started calling square dances in Acacia Park. "He loved calling for the people down in Acacia Park," says Mrs. Shaw. "He loved doing it and realized how desperately it was needed."

Dr. Shaw was chosen to organize and present a pageant of American Dance for the National Square Dance Convention in Denver in 1959, but his health failed and he passed away in July of 1958. Mrs. Shaw was crushed but went bravely ahead with the organizing of the pageant. Said Mrs. Shaw tearfully, "I would have had to go on, no matter." With Lloyd's passing, Mrs. Shaw became recognized as the "First Lady of the American Dance." She has been responsible, through the Lloyd Shaw

Foundation, for bringing the American Dance to school children all over the world.

The Lloyd Shaw Foundation was organized with the purpose of presenting the American Folk Dance to the American people.

Mrs. Shaw still dances occasionally and she still loves to waltz!

Other quotes from Mrs. Shaw:

**On the dance:** It has to be done well and beautifully and it has to be FUN!

I think dance is a part of the people. I think it is terribly important and I think it is being terribly misused in a great many cases.

I called a call once and I turned around and ran. I scared myself to death! (Laughingly)

**About Dr. Shaw:**

He always worked quietly and yet he was not a quiet man— he could roar, you know!

Even when he got quite crippled, he'd try to jump in on a round dance figure once in a while.

I think he was heart and soul, fighting for those kids.

All of Lloyd Shaw's life and work were built on LOVE!

**Quotes from Dr. Shaw:**

Rhythm is the essence of all true dancing! Without rhythm, you are not dancing! And with poor, uncertain rhythm you are dancing very poorly indeed. It doesn't matter, quite as much with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever.

Square dancing may be the mortar that will bind all our little stones together, bind our groups together. Its deep folk qualities working into the cracks and interstices of our fractured lives, may help to bind the nation together.

Keep it simple, keep it folk — have fun!

# CONSIDER THE PUBLIC DANCE



by Jack Stahl  
Walpole, Massachusetts

As I see it, there is a desperate need to "pump new-blood" into our square dance activity. We are all proud of square dancing as the greatest therapeutic and recreational pursuit possible for children and adults of all ages.

Callerlab has succeeded in defining the levels within square dancing, thereby providing much-needed guidelines for promoting hundreds of dances for dancers of various needs.

Now we must look to the general population outside of square dancing and invest thought, time and even money to promote a type of dance that will cater entirely to the needs of the greatest population—far greater than the entire square dance world. This type of dance, "the public dance", demands certain characteristics that should be clearly understood by square dance clubs, callers and dancers so that it does not lose its identity through malpractice.

1— It should be a dance provided by a club for the public to enjoy. (It is *not* a recruiting-type of dance.)

2— It ought *not* be a free dance. (It should either pay for itself or make money for the club that sponsors it. Reservations would generally be a prerequisite.)

3— It should be an on-going activity that can be enjoyed year-round. (It should *not* be something that is only available to the public in Sept. or just prior to classes as our present fun dances function.)

4— It should be an all-evening dance for the general public. (It ought *not* be a demonstration type dance for experienced dancers to show off their ability.)

5— It might appear like a record-hop in that the public can dance waltzes, polkas, and line dances. Mixers and very basic square dancing are a part of

the program but not necessarily the whole program. Other type dances are enjoyable and used with judgment.

6— It should *not* be like going "to school" to learn to square dance. It should *not* be a time for the caller to teach "lessons."

7— It frequently might involve a sit-down meal. People enjoy going "out" to eat. A meal, say from 7-8 o'clock, either catered or put on by the club followed by dancing from 8-10 o'clock. These are all suggestions to carry out an idea.

We need to practice this notion of catering to the public more often. If each club puts one dance on each year, through association publications we could simply coordinate the dates and we could easily provide a weekly dance for the general public to take part in and enjoy. By encouraging the public to share our activity all-year round, it would do a lot to promote the future of square dancing. It demands a universal understanding of what this kind of a dance is. Next comes the time, effort and money of dedicated people to provide the kind of dances that will meet this pressing need of vast numbers of people who are now outside of our square dance world.

It also meets the unanswered needs of two of our present priority problems. Namely:

1— The Singles Problem: Where can I take a new found friend of mine to try some fun at square dancing?

2— The Drop-Out: Where can I go to square dance without getting deeply involved in classes all over again? Where can I square dance again just for the fun of it?

When making up a yearly schedule for your club, one of those big sit-down meals would be ideal to use for this

purpose because the enthusiasm from beginners is always a source of enjoyment even to the very experienced dancers. We just have to address ourselves to the fact that people on the outside of our activity have very little chance to participate despite the fact that we hold or sponsor hundreds of dances each month all year round. "You cannot *play* unless you go take lessons." If we were to encourage them to *play* more, then they will be the ones who will be "demanding" to take the lessons.

The clubs would have to plan well. The getting of new-blood would have to come from existing organizations, weddings, anniversaries and any of the many existing dance gatherings, clubs and organizations that presently go on week after week throughout the year. Advertisements, reservations, procuring a caterer, decorating the hall and whatever details for planning and putting on "big successful dances" are not new to square dance clubs now. But they are not used to getting large crowds that demand reservations ahead of time. Therefore, this calls for a lot of thought and preplanning. Also, one disaster should not discourage the whole idea because all clubs have experienced dances that were not always successful and yet we go on and learn from each event.

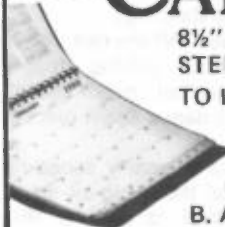
The public dance is just an idea. It is designed to fulfill a need. All ideas present problems when they are put into practice. Problems that were not seen ahead of time. That is why I say a lot of thought needs to be given to this notion in a constructive fashion before it

is tried in practice but I'm sure that this is the direction we should be focusing on in the days and years ahead. Campgrounds are doing it because the public demands it of them; clubs sponsor "fun-dances" to recruit their new dancers and then promptly close the doors to the public when their classes commence. How long can we continue this practice and thrive? We have got to provide some chance for the public to share our kind of dancing more and then we will continue to grow.

Also, callers will have to develop, by working at it, a program that is not aimed at using a long list of new calls at these "one-nite" stands. They will have to sharpen their skill at being "exciting" while calling simple do-sa-dos. They will have to have records that involve ballroom dancing, line dancing or whatever appeals to the public. A lot of thought needs to be done by the callers to refine good programs at this level. They will be the biggest factors in selling square dancing to the public at these events because it is so much "fun" to do.

One final thought in closing: can any of you picture or visualize a dance for the public to enjoy at our recent Olympics in Lake Placid? From our vantage point watching television, it appeared that the massive crowds were looking for a way of meeting and sharing the company or companionship of other persons from other counties. What better way to meet people than a square dance and what better promotion could square dancing get than to be put on television with such a world-wide coverage?

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# Could Granny Cutter Learn To Square Dance?

by Wanda Cutter  
Oklahoma City, Oklahoma

The odds were great. She was almost seventy but not too senile, according to her notion anyway.

The advance press release read "Square dancing lessons for any age." Seventy-year-old Granny said, "OK, so it doesn't say any I-Q. I've had to battle that intelligent bit before." She thought, "My mind does move slower than my feet. So I'll enroll— always did have more nerve than sense." She realized that she couldn't comprehend or retain instructions like she used to, but still she was more agile than many half her age.

When she arrived to enroll for her first lesson, she overheard some club members discussing how many tips they would have this evening if they started as usual. She thought "My oh my! Hope those disagreements won't erupt into violence." Could she learn if there were questionable characters participating? She didn't see any unstable-appearing characters. Judging from all those return trips to the coffee urns, some might show up with coffee nerves, unless that was sanku.

What she needed for a partner was one with the wisdom of Solomon and the patience of Job.

She felt relieved when the money changers at the registration table didn't grab her money at once. That was a reprieve for a try out lesson or two. She could still back out.

Her security only lasted for a moment before the nice man up in front started the music and said, "Grab your partner." Granny froze with fear. What if several came up and tries to razzle-dazzle her at the same time? Didn't happen that way though. Nobody

showed up at her side.

The nice man up in front, she later learned, was tagged a "caller." She could understand that because he called out the most nonsensical things all evening and she was suppose to know what to do.

Anyway, the caller instructed the student dancers to stand up and a partner would be found for them.

The music started, the caller called and the experience that ensued was unbelievable. All ran around in a circle yelling, left hand, right hand, just barely touching each other's hands, then dashing on, acting like they were having the time of their life. She was overwhelmed and confused but still she felt the excitement. When she finally reached her partner she did an about face and the caller said, "Promenade her home." Granny thought if she ever got back to her real home she would never come back.

But oh no! She wasn't through yet. He looked right at her and said "Square thru." Oh well! She had been called a square before, but she wasn't through yet. Then he called back "Star thru"; she thought that since he is the star of the show, guess he is about ready to quit, too. The dancers weren't about to quit, though. They were dashing around holding up first one hand then the other, then twirling around, having the time of their lives.

She decided maybe this was worth it after all. What she needed to do was to get back where she started from without running into anybody or messing up the square. She finally got back after doing both. She was ready to sit down and give up after he called a break.





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As she watched the experienced dancers he called to perform by themselves and thoroughly admired and enjoyed it, then her old determination to succeed returned.

At the end of the evening she vowed she'd return for another try at the next session.

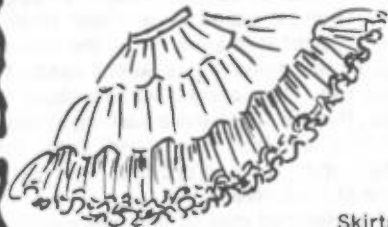
She did and the confusion still ensued lesson after lesson. Many times she almost gave up, but with her persistence and obstinance coupled with the knowledgeable skill of the caller and the graciousness and patience of the club

member teachers she plodded on.

Thanks to the psychology of good teaching being demonstrated she is learning. But Granny will never forget the night Oliver called "See saw your taw." That didn't make sense at the time so she decided he called "He saw your toe." She wanted to call back, "Hope not 'cause I might be like Dolly, dancing with a hole in my stocking."

Perhaps a sense of humor and being able to laugh at oneself is another necessary ingredient to the success of future learning.

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# THE 3' X 5' CLOSET

by Jeanne Kaye

Actually, there were only three things my mother never taught me: 1. How to lick postage stamps, without gulping them down, during a telephone conversation with a gossiping friend; 2. How to be introduced to an attractive square dance caller, without swooning into a faint; 3. How to store eighty-five bouffant slips in a 3' x 5' closet.

At present, the storage of my slips has priority. I look upon them as a status symbol. To me, they are a formal announcement to the world that I have broadened my mind with the intellectual challenge of square dance instructions. By doing so, I have been awarded a Certificate of Graduation, and the privilege to wear bouffant slips.

I have chosen not to worry about the postage stamps I've swallowed, until someone perfects a human coin slot transplant. A fainting couch, I take for granted. Like a good corner, it should be there when I need it. But, living with a sway-back clothes rod and protruding bifolds is really getting to me.

On occasion, my slips were a source of embarrassment to the juvenile members of my family. We attended an important school function, scheduled the same evening as our club dance. Time didn't permit changing after the open house, so I attended in complete square dance attire.

As we entered the multi-purpose room, one of my daughter's friends rushed to greet her.

"Hi Janie. Can't wait for you to meet my Mom and Dad."

"Me too, Linda. Can I meet them right now?" Janie asked, impatiently.

"Sure. Wait a second. What about yours? Are they here?"

"Nope. Just couldn't make it."

"So who's the lady behind you in the funny dress and puffed up underskirt? She's wearing a charm bracelet with your picture on it."

"Don't know. Never saw her before in my life." (And to think, I signed her last report card without her father seeing it.) Our son, Larry, handled the situation quite differently. As he introduced me to his teacher, he

explained I had always had trouble remembering dates on the calendar, and came tonight thinking it was Halloween.

Gradually, the teachers and members of the P.T.A. became accustomed to my mode of dress. It became common knowledge that the President and First Lady of the United States were also square dancers. Immediately my children reversed their decision to ban me from all school functions which conflicted with club dances, and fully reinstated me as their Mother.

Had this not been the case, I sincerely doubt my devotion to my bouffant slips would have dwindled. In fact, after the initial shock, the teachers realized they had potential. I was not stingy with them. On the contrary. It was a great ego lift to attend a school play in which they served as part of the costuming. The programs read, "Flowers provided by Devaults. Music provided by Anthony Blue. Donuts prepared by First and Second grade classes. Bouffant slips provided by Jeanne Kaye. (Of course, no one touched the donuts.)"

Owning eighty-five bouffant slips may seem extravagant. I deserve everyone of them. I economize in other areas to justify their cost. I make all my square dance dresses from materials purchased on sale.

I've waited in lines for hours with other bargain hunters, twelve abreast and forty deep, for grand openings of fabric shops, within a three hundred mile radius. The object of attending these sales is to grab every piece of material in sight. Those few swatches you are still able to carry to the cash register are the ones on which you are entitled a discount.

As the doors of these establishments swing open, the aftermath could easily be comparable to the Calgary Stampede. This is the only event in the world you can leave with 960 dirty footprints up the back of your white pantsuit, without having anyone ask, "What happened?"

As if this isn't enough to cope with, some fabric shops advertise the penny-an-inch sale on trim and offer appliques

# REMINISCENCES OF A VETERAN

## Or How I Learned To Like S/D Costumes

I'll never forget the first night Jim and I went square dancing. We had no idea what to expect. Friends told us they enjoyed square dancing, and hoped we'd try it. We decided to do that.

My first impression, when I saw the "angels" who had turned out to help us, was hilarity. Imagine those grey-haired women in puffed sleeves, ruffles, crinolines and Alice-in-Wonderland shoes! Just who did they think they were fooling? And the men! They seemed to be masquerading as western dudes in their fancy shirts, bolo ties and flamboyant belt buckles.

We soon discovered that we liked square dancing, and that those angels, in spite of their funny clothes, were pretty wonderful people.

By mid-November, the women in our s/d class were talking about what they'd be wearing to the Christmas party. I relented a little. I made a modest flared skirt, and teamed it up with a white blouse from my wardrobe. I also ordered a crinoline, the least bouffant one available. Even at that, when I got it home, it went under the mattress to be flattened out as much as possible. Just before the Christmas party, we attended a festival where I

at half-price. Although, the right trim can make a simple dress look ravishing, the appliques really do it for me. I love appliques. I applique everything. The refrigerator, my toothbrush, and especially my square dance dresses and jeans. I ironed my brightest appliques snugly onto the lower edge of my new straight-leg jeans. They pictured an elephant, embroidered in orange thread, with a green verse reading, "He ain't heavy." They brought top dollar at the last sale I wore them to.

The lack of ample closet space could

## by Dorothy Turcotte Grimsby, Ontario

first saw square dance shoes on sale. Gingerly, I tried on a pair of those little-girl straps, and never took them off again for the whole evening. They were so much more comfortable than the old loafers I'd been wearing that I could hardly believe it.

Now, three-and-a-half years later, we're one of those slightly grey-haired couples who will probably look a bit funny to newcomers on their first night at square dance class.

I now own a variety of shoes, crinolines, blouses, pettipants, skirts, dresses, capes and what-not. Jim has almost as much square dance wardrobe. He keeps certain trousers for dancing, and has favorite dancing shoes, plus an assortment of shirts, ties and belt buckles. In fact, it's a good thing our daughter decided to get married last year. Our special wardrobe long ago overflowed our own closet, and we now use the one she vacated.

Once in a very long time we see a dancer who has reached Mainstream I or II level without giving in to square dance dress. I think they have missed a lot. In a way, square dancing is like going to church. You appreciate the spirit of the occasion more fully when you're suitably dressed.

---

result in a lot of materials going up in smoke after such encounters. When building a new home, designers should keep in mind that more and more people are square dancing. This does require additional closet space.

One possible solution has occurred to me. If I had eight kids, I could get lucky and have them all leave home at once. But this actually happening is unlikely. When our oldest daughter married, I didn't feel I had lost a daughter. I gained a closet. (Of course, it took three weeks to find it.) I included snapshots of it in her wedding album.



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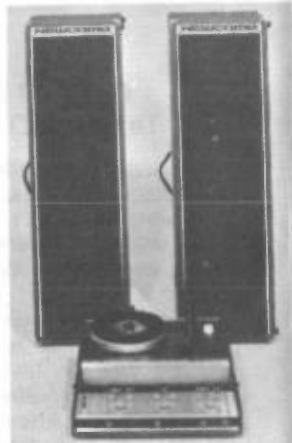
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## A DREAM COME TRUE

June 30, 1979! A date to remember forever! That was the day my husband, Jim, and I were chosen by the Square Dancers of America as one of the five couples who would dance on the 1980 Float in the Tournament of Roses Parade in Pasadena, California, on New Year's Day.

Last June we attended the 1979 National Square Dance Convention in Milwaukee, Wisconsin. On opening day we went to the Square Dancers of America booth and introduced ourselves to the co-chairmen, John and Peg Fogg and Charles and Ebba Naddeo. We quickly broke the ice by telling them we were good friends of the 1979 Float Dancers, Pat and Rich Welsh. We asked when the drawing for 1980 would be and were told on Saturday. I told John and Charlie my greatest dream was to be a dancer on the float.

Saturday afternoon I asked John who the lucky dancers were. He said the first name drawn was the Cullens. I was sure he was reading my badge so I asked for proof. Charlie showed me the written list and then I almost hugged John and Charlie to death.

John took Jim and me to meet some of the people involved with the float. We met Jim White of Promenade Shoes and I picked out my shoes. Then John introduced us to Shirley Diamond of DoSaDo Shop. She quickly measured

by Joyce Cullen  
Putnam Valley, New York

me for my dress and Jim for his shirt and wrote down the rest of our sizes. John also introduced us to Cathie Burdick of this magazine. The next morning I wrote my travel agent who was able to get us SuperSaver fares to Los Angeles. Choosing the Float Dancers in June was an improvement suggested by the 1979 dancers. It enabled us to get better flights and fares.

In the six months before leaving we were busily promoting the float. We sold roses at all the dances; answered numerous requests on how to apply.

Finally Christmas Day arrived. I had a hectic morning making dinner, unwrapping gifts, and trying to remember what I hadn't packed. My mother-in-law, Lee, was accompanying us on our journey, but she seemed calmer. Our flight called for a change of planes in Denver and we finally landed at the Ontario, Cal. airport, tired, but excited. Our rental car was waiting; thirty miles later we were at our motel in San Gabriel, and soon after that, asleep.

The next morning we began a busy, but exciting week. John Fogg came to the motel and we met the other dancers; Marie and Vernon Disney of Baltimore, Maryland; Ida and Harold Seibel of

Maple Grove, Minnesota; and the two couples from California, Lloyd and Loretta Churchill and Jim and Helen Hayes. Shirley Diamond was also there. She measured us again and had some dresses and shirts done for the Californians to try on. We found we would be wearing pink and white outfits on the float.

That afternoon we were taken to our first rehearsal. It was held in a local bank community room. Bill Myrick appeared with his ever-present camera and we learned to live with a shadow. Our first practice was nearly a disaster. Put together five couples from different parts of the country, tape recorded callers and the Square Dancers of America "big-shots" and you have the picture. The first few tips made us look like we had never square danced. After awhile, however, we got used to the tape and began to relax with each other. Dancing then improved greatly. We were given a few instructions on skirt-work, promenading, and swinging, so that things would be uniform.

Bobbie Myrick joined the entourage on Thursday and the Myricks became acting chauffeurs, as well as photographers. We again practiced at the bank. This time there were no major problems and we were given a break on Friday to do what we wanted. Thursday evening we all were guests of honor at the Grand Float Ball.

Friday was our day off. Some couples visited Disneyland. I'm a high school science teacher and used our time to visit the Mt Wilson Observatory and the LaBrea Tar Pits. In the evening we danced to Jerry Schatzer at Friendlee Squares. Lee came with us on all our

travels.

Saturday morning arrived and the clear, warm weather continued. Shirley returned with our outfits and I had my first fitting. Again we were pinned, measured, hopefully put together. That afternoon we had our first practice on the float itself. What a fantastic sight! A huge hall filled with floats and flowers. We were very impressed with all the workers, but especially with the number of teenagers working on floats. Since there were thousands of flowers being taken apart, put in vials of water, and pasted on floats, the overall aroma was one of glue. They use about six different kinds of glues for the variety of plant parts, such as petals, whole flowers, seeds, bark, and leaves. We had time to wander around and look before we practiced. It took us awhile to get used to the confines of the dance floor, but we managed. That night we were guests of the Stumblebums Club of Eagle Rock.

Sunday we practiced on the float again. The amount of work done on it since we left on Saturday was amazing. Flowers now covered most of the float. This was the day of the first judging and at 4:00 pm everyone except for the participants was hustled out of the Rose Palace. Bands played, queens waved, and we danced. As soon as the judges left, all the activity began again. In the evening we were supposed to be guests at Pioneer Eights of Redondo Beach. We got lost on the way and arrived with only one hour left to dance but it was fun.

Upon returning to our motel, we had our very own small New Year's Eve Party, one day early. It was well

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Glenn Walters		Will Larson	Bud Whitten	

attended by the out-of-state couples, the raffle winners, the Myricks, and my mother-in-law. Since Times Square was a full 24-plus hours away we had to improvise the stroke of midnight. Gene pulled a balloon to the ceiling on a countdown and when it hit, we celebrated in the traditional manner. The next day we pretended it was New Year's Day.

Monday morning brought us one day closer to dream time. We had our final fitting and it was now too late for problems. By 2:00 pm there were five couples dressed in identical pink and white outfits waiting to have our last practice. This time we had celery, onion, and flax seeds on our dance floor. Some parts were quite slippery, but we stayed on and asked that the floor have more onion seed. The worst part was having a loose seed in your shoe. We began wondering what it would be like to dance on a moving float. Again at 4:00 pm the judges came through. This was a full dress rehearsal. The smoke signals and gunfight from the Reno float next to us engulfed us, but we heard our calls anyway.

After practice, Charles Naddeo took the whole group to Edward's Steak House for dinner. It was the last chance to drink any liquids until after the parade. We finally learned the disadvantage of being a float dancer. It was hard to stop taking that last drink of water before going to bed. I had a restless night as I was too keyed up to sleep well, but Jim slept like the proverbial log.

Morning came much too soon. John knocked on the doors at 4:45 am and got the group up, dressed, and moving, in

that order. Soon after Bill arrived and ten sleepy dancers headed for Orange Grove Blvd., and John's Motor Home. There we had donuts for breakfast and our last "potty" stop. We walked down to the float and arrived at it along with the dawn. It was now a chilly 6:30 am.

As we walked to the float, we passed some of the 300,000 brave and foolhardy souls who had camped out along the parade route— some with fancy tents and others wrapped in blankets. Once we got on the float we were there to stay. To keep warm we began dancing. This kept the onlookers happy and their cheers started the adrenalin flowing. Our natural "high" was about to begin.

The parade was to start at 8:30. Around us other floats began to start up, but there was only silence and no movement at ours. It just would not go. A mechanic materialized and tried to get it going, but he was unsuccessful. As the tow truck pulled up, I was ready to cry. I was sure they would pull the float over to the side of the road and leave it, and my dreams of exposure on national TV would be shattered and my mom would wonder what happened to us. But no! They towed us the whole way and when the clutch burned out, they switched tow trucks mid-parade.

The tape of the float had 6 singing calls on it, but for media clearance we had a tape with only *Sweet Music Man*, called by Don Pfister of San Diego on it. We danced to that from the start of the parade until after we passed the media stands. There was a small hill in the road and we had been told not to dance while going downhill. This was the opportunity to change tapes and get

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some variety. It wasn't as hard to dance on the moving float as we had thought it would be. There were one or two quick stops but it was quite a smooth ride. As we rotated in the square, the couple in third position would step out and the resting couple would step in. This way everyone got a break every fifth tip. Occasionally I'd hear *load the boat* or *scoot back*, so we knew there were dancers in the crowd. A few partyers toasted us. That was torture since we hadn't had any liquids for over 12 hours, although we had orange slices and grapes on board. Five and a half miles later we stopped dancing at the parade's end. Bill met us and took us to Shirley's motor home for lunch.

After lunch the Disney's and Seibels said goodbye and left. Bill took the rest of us back to Victory Park where all the floats would be on view for the next three days. Local dancers who came properly attired could earn a fun badge for dancing on the float. Caller Ron Black was supervising the dancers with

the help of Square Dancers of America Secretary and excellent crew chief, Dell Williams. We danced on the float again, but we finally had to leave too. It was a sad moment knowing we had looked forward to the event for so long and it was now over.

We are hoping to encourage clubs in the east to have "Float the Float" dances to raise money for the float, in addition to buying an annual rose. We were very lucky to have been part of the 5th Square Dance Float and have become involved in helping many, many more.

To become a dancer on the float, all you have to do is the following: Submit name, address, phone number, recent picture and a statement that you will pay all of your own expenses to: Square Dancers of America, PO Box 2, Altadena, CA 91001. Dancers are chosen by random drawing at the National Conventions in June. Good luck to all of you.

---

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# WARNING:

## Square Dancing Can Be Addicting

by Judy Grove

Why would a happy, well-educated, conservative, respectable housewife/mother become an addict?

I didn't even suspect I was addicted. Not until that nite when I climbed into a bathtub of warm water (the bathtub is the quietest place in the house) and began reading the book *Positive Addiction* by Dr. William Glasser, a respected and generally sensible psychiatrist. On page 55 I found a description by Melissa Hayden, a ballet dancer, describing a particular performance:

"My technique took over the steps.... and my partner and I worked together as one mind and body. I was not dancing. I was being transported, compelled to move by the music, and mystically moved by everything I had ever experienced and learned before, in my career and in my life. I have never been so exhilarated, exhausted and fulfilled after a performance."

I am *not* a ballet dancer. But I recognized that feeling. Dr. Glasser continued:

"In her beautiful description of the PA state of mind, the mind flows with the body. The two cease completely to be antagonistic to each other and blend into one. Now the game or the dance is transformed into an emotion, a feeling of perfection that flows in waves of satisfaction from player to target or the dancer to the music without any of the self-critical interference that is ordinarily experienced."

What on earth is "The PA state of mind?"

But I already knew. It was that marvelous feeling I often get when I dance—the feeling of floating six inches off the floor without making any effort on my own, with the combination of the music and the caller's voice pushing me gently where I need to go. As I read on I found that athletes



frequently report such feelings and several of their descriptions were like mine. One runner says:

"I simply perceive as I run. I react instinctively to obstacles which suddenly appear. I float. I run like a deer. I feel good. I feel high. I don't think at all. My awareness is only of the present. Even that cannot be called awareness. Brain chatter is gone."

Other athletes talked of feelings of gliding, floating, the intensely pleasurable feeling of motion, the feeling (and usually the reality) that they were doing it well but effortlessly. When athletes feel this during a game they call it "playing over their heads" or even "playing out of their heads." Psychologists call these moments "peak experiences."

How does this state of mind come about?

I can't make it happen; I can only let it happen. But I can "set the stage" for it to happen; I can create the circumstances which can help it happen. To some extent, I can even learn to "let it happen." This totally natural, non-alcoholic, non-drug-induced "high" state of mind is brought about when the critical-analytical part of the mind is lulled into quietness by some kind of *pleasurable, relaxed but focused concentration*. Some of the activities which "set the stage," according to Dr. Glasser, are: running, meditating, hiking, exercising, swimming, bicycling, singing, playing a musical instrument— even knitting and crocheting! Dr. Glasser does not discuss why

these activities might be addictive, but I think it has to do with the fact that any *rhythmic* activity tends to focus the mind and block out other thoughts. All of the above activities can become very rhythmic after we have done them long enough to do them automatically, with little effort. (Certainly I do *not* feel this pleasurable state of mind unless the music has a steady beat and the caller has a very good sense of rhythm.) Also, recent brain research shows that we use the left side of our brain for critical and analytical thinking involving words and abstract symbols, but we use the right side of our brains for experiencing (non-analytical experiencing) music, visual art, geometric patterns and movement of our body through space. Maybe this PA state of mind has to do with learning to "turn down the volume" on the left side of the brain and "turn up the volume" on the right side of the brain.

Who becomes addicted? Why me?

I dance only for fun. I don't worry about making mistakes; I don't worry about striving to reach a "higher level;" I don't care which "Basics List" the caller calls from. I dance because I feel good when I am moving smoothly in time to the music. Dr. Glasser lists several criteria for becoming addicted. (He recommends it strongly!) Most importantly, you must do the activity as a matter of your choice and you must do it *non-competitively* and *non-self-critically*. Athletes who cannot, even for a moment, forget the need to win, or those who must always strive to beat their own or some other record, cannot relax enough to let the PA state of mind

happen.

I have been dancing long enough that most of the calls are like "second nature" to me. I don't have to think very hard. I just know how a *star thru* feels; I don't have to think it out in words or work too hard at it. That is also one of Dr. Glasser's recommendations: Stay with the activity until it is almost automatic and takes little mental effort.

Dr. Glasser thinks that it is rarely possible for someone to become addicted to an activity that involves— or at least one that requires— other people. I think he is wrong. But, interestingly enough, when I am in the PA state of mind, I almost feel *I am* alone. I am not consciously thinking about what the other seven people are doing. I assume they will be there when I need them, and I trust the caller to know what he is doing. I only concentrate on what *I am* doing and on how good *I feel* doing it. If my corner tells me a joke, the spell is broken.

Why is it called "positive" addiction?

I feel much better after I dance. None of my problems seem so big, and my kids *seem* to behave much better. The tension in my shoulders is dissolved; and Monday seems a much brighter day if I danced on Saturday night. Dr. Glasser believes that a positive addiction gives us more energy, more mental stamina, more ability to cope with our problems. Maybe it even makes us more creative.

What can we do to "hook" people into square dancing? To help them become square dance addicts?

Well now, I think that is another article.



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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— July 1955

This month's issue reprints an article from an unusual source—the Congressional Record! "Square Dance— 1955" was written by Dr. Ernest Bartley of the University of Florida in connection with the Third Annual Florida Square and Folk Dance Convention recently held in Miami. The description of this square dance activity would be applicable to any square dance gathering anywhere. Dr. Bartley describes the phenomenal growth of square dancing in the past ten years. He dispels the myths that persist that our activity is a hayseed operation for barn stomping and applejack swigging. He includes a description of square dance clothing.

"And who will our dancers be?" he asks, and follows with an overlook at people from all walks of life that are drawn into the square dancing activity: doctors, farmers, lawyers, ministers, truck drivers, educators, military, laborers, businessmen, scientists, recreation leaders and handicapped people—a cross section of our country. "There is no question of position in the community; this is fun and fellowship based on a common interest."

And the callers for the dance will be as conglomerate a group as the dancers. A few will be professionals, but most are hobbyists, finding in their hobby relaxation from the cares of state, tending shop, teaching, laying bricks or using a rivet gun.

Dr. Bartley includes a look at businesses that have developed to support the square dancing activities: special records, public address systems, books, square dance magazines and clothing.

He sums up, "The square dance

today is far more than numbers of dancers or financial returns. Today's square dance continues a basically American contribution to the general world of dance, for square dancing is a fundamentally American institution. Square dance is a part of 20th century American culture."

## 10 YEARS AGO— July 1970

Marvin Labahn describes his experience of promoting square dancing using the facilities of a shopping mall. For an hour once a week for nine weeks, square dancers were the featured entertainment at the Ford City Shopping Center in Chicago. Designed to feature various clubs and callers from the area, each hour included some demonstrations and some audience participation.

During the series, clubs featuring young people, a demonstration group for hospitals and nursing homes, a senior citizen group and beginner classes, as well as established Western SD clubs were able to show to the general public the far-reaching values of this activity. Through the series, many people who had dropped out of square dancing had their interest rekindled and people who thought they "could never square dance" had a chance to try and are now members of new dancer clubs.

Careful planning of the area callers' association with the manager and the advertising and promotion director of the shopping mall was a necessary first step so that all involved understood what was expected of them. The mall's advertising department was instrumental in giving the series, and square dancing in general, an exceptional amount of good publicity in the area.

**Continued on Page 74**



At the third annual meeting of Roundalab, the International Association of Round Dance Teachers, in San Diego, California two round dance couples were honored by their election as honorary members.

Jack and Na Stapleton are now retired from active teaching after eighteen years. They traveled extensively, teaching at festivals and workshops all across this country and in Canada, Germany and England. They also spent many years teaching at vacation camps, most noteworthy were their eleven years at Boyne, Michigan and thirteen years at Kirkwood Lodge, Missouri. They were most prolific choreographers, noted primarily for their beautiful waltzes, including "Mexicali Rose," "Silk and Satin," and "When Lights Are Low."

Ralph and Eve Maxhimer are now retired from active teaching after thirty years. They received their initial training from Pappy Shaw. Most of their teaching was in the west although they did teach at festivals as far east as Chicago, Oklahoma and Texas. They were on the staff of the first National Square Dance Convention. Ralph was also a square dance caller and they did a tremendous amount to popularize and lay the basis for the square and round dance activity in their home area. Over the years they trained approximately a thousand dancers in their round dance lessons. They taught both squares and rounds in the city schools, and also a blind group and teens. Ralph directed many public exhibitions of square and round dancing in order to give a true picture of our activity.

They join Frank and Carolyn Hamilton and Dorothy Stott Shaw who were so recognized in 1979 for their many

accomplishments and outstanding leadership in the round dance teaching profession.

At the invitation of Callerlab, representatives from Roundalab, attended its 7th annual Convention in Miami Beach, Florida. Attending were Charlie Capon, executive secretary, and Clancy and Betty Mueller, chairmen of the Standardization Planning Committee.

Phase I and Phase II of round dancing were presented to Callerlab. Phase I and Phase II which includes those things a teacher needs to know in order to teach fundamental round dancing to people, were originally proposed by a committee chaired by Manning and Nita Smith. These phases have been thoroughly explored and discussed at subsequent Roundalab meetings under the guidance of the Muellers and were adopted for a one-year trial period October 1979.

Phase I includes basic movements in the one-step, two-step, and waltz rhythms, dance positions, cardinal directions and movements used in round dancing, and stepping to the beat of the music. Phase II includes figures and secondary movements in the two-step and waltz. These two initial phases were developed at the request of Callerlab since this is an area of round dance teaching in which square dance callers who teach simple mixers and rounds generally work.

Callerlab unanimously endorsed and adopted the Roundalab Phase I and Phase II of round dancing. Callerlab will include in its educational plan provisions for familiarizing callers with the adopted standards. It has further requested that Roundalab develop a suggested teaching progression, provide suggested routines and/or dances for which clearly understandable cue sheets and records are available.

Roundalab will hold its fourth annual meeting October 26-28, 1980 at the University City Holiday Inn in Philadelphia, Pennsylvania.

## NEW

## CALLERS' COLLEGE

A Callers College has just been set up in Augusta, Maine, to be held this month, July 17-20, Thursday evening through Sunday. Dave Stewart and Stan Burdick are the instructors. Contact the caller instructors immediately for further information and registration: Dave's Record Service, 70 State St., Augusta ME 04330, (Ph. 207-623-3868) or Stan at ASD Magazine.

# Best Club Trick



Square dancers are not only people who like to get together for fun, they are people with big hearts as well. For the past nine years the Flushing Road Runners Club of Flushing, Michigan, has sponsored a benefit dance for the American Cancer Society. This annual event attracts dancers and callers from the Greater Flint area, but some have even come from as far away as the Upper Peninsular.

The Road Runners assumed responsibility for this dance in 1971, but the dance was actually started in 1965. Since 1965, a grand total of \$14,475.83 was earned, but the interesting and exciting thing is that 23% of that figure, almost 1/4 of the total over a 15-year period, was earned this year!

Under the able hand of Ed Shipley, general chairman, and his committee

chairmen, Dottie and Len Ecker, Jerry and Millie Crandall, Wiley and Rosemary Edmonds, Ken and Jane Woodfield, Lefty and Ethyl Gilmet, Joe and Connie Gilmet, Merle and Lucille Crandall, Floyd and Evelyn Johnson, Dale and Millie Daron and Dale and Sandy Slingland, the always active club made \$3,418.12 on this year's benefit. This was beyond the fondest dreams of club members! This monetary success, plus the great calling organized by club caller, Chuck Warner, and the fine round dancing, organized by club leader, Paul Smith, made this a most memorable occasion.

Continued on Page 75

## FIGHT CANCER WITH SQUARES AND ROUNDS

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The "Sunlight Benefit Ball" for the benefit of the Cancer Society was sponsored by the Sunlighters Club of Chicago, Illinois. This square dance club was able to present a check to the society in the amount of \$1,878.50. 58 clubs were represented. Special thanks are due to the callers who donated their time.

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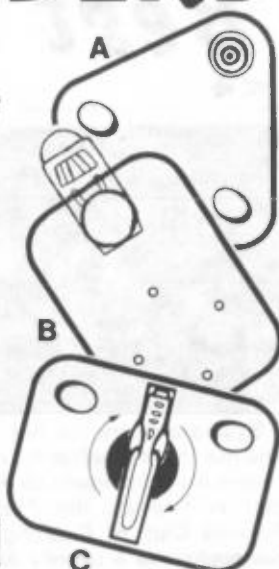
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by Ida Reilinger

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And most clubs will disband,  
Don't forget our workshops are  
The finest in the land.  
A little challenge, you will find  
Will keep the juices flowing,  
Your feet are sure to respond  
And you will be all-knowing.  
Callers too should keep in shape  
It really is a must,  
For if you rest for months on end  
Those tonsils sure will rust.  
Leaders also need to practise  
Your lot is just the same,  
Lack of cueing could make you stale  
And that would be a shame.  
So have a perfect summertime  
And do a little prancing,  
Fish, and swim, and ride, and hike  
But most of all— keep dancing!

by Ann Yahrlling, Gainesville, Fla.

We, your elders in square dancing  
Would like a word with you:  
We have chosen to square dance  
Because it makes us happy.  
It makes us feel young again.

Our costumes are the same as yours,  
Our bodies may not look as good as  
yours,  
Our bones may creak a bit,  
Our memories may not be as sharp as  
yours,

But it makes us feel young again.  
It makes us happy.  
You may grow impatient with us  
When we crash your square,  
Be sweet and smile  
And try not to hurt our feelings.

It will make us feel young again.  
We will be happy.  
Someday you will be "angels"  
And so will we!

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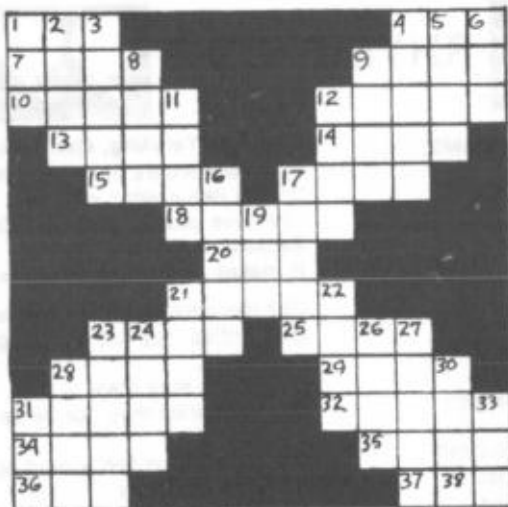
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# PUNZLE PAGE



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| 3-D | 9-B  |
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| 5-A | 11-J |
| 6-I | 12-H |



### ACROSS

1. Beer
4. Receive
7. ---- couple
9. Cleaving tool
10. Later
12. "----- of Albany"
13. Type or phase (prefix)
14. Camera part
15. Soaks
17. "---- Lang Syne"
18. Gaze
20. ---thet and ---tome (prefix)
21. Poetry lines
23. Pigeon-wing ----
25. Hen's product
28. Wild hog
29. Cut ---- (2 words)
31. "Portland ----"
32. ---- — minor
34. Got down
35. Where have you ----?
36. Tender loving care (abbr.)
37. "---- River Valley"

### DOWN

1. High note of scale
2. Grand right and ----
3. One who dines
4. ---- promenade
5. Court---- and beaut---- (suffix)
6. Mr. Ritter
8. Take out
9. Touch
11. Spoils
12. Sky color
16. Sharp slope
17. Awake
19. Spring mo.
21. Extremely
22. A softened oath
23. ---- boom
24. Diplomacy
26. Feed (sl.)
27. Great
28. "Wabash Cannon----"
30. Joy
31. Obese
33. Finish

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# feedback

Ed Foote's answer to Nancy Bessent (ASD, May, p. 44) seems unfairly harsh. After all, her statement is a legitimate interpretation (Note I don't say "the right," just "a legitimate") of the description of C-4 dancing given in ASD for Sept. 1977, p. 27. Her interpretation may need correcting, but it doesn't deserve being jumped on with both feet. (If you must jump on someone, try the editor who let her statement get past his/her blue pencil. What are editors for, if not to fix such outdated misconceptions?)

While you're swatting at misconceptions, perhaps it's time for another swipe at that oldest of all criticisms, "High-level dancers never smile." For example:

## THE MYSTIQUE OF THE SMILE

Many people who haven't thought about it assume that if you're not smiling you're not having fun, and therefore Advanced and Challenge dancing can't be fun—"they never smile." But that's just plain wrong. Drop in your local chess club sometime; you'll see hardly a smile in the place. If the players weren't having fun, they wouldn't be there; but they're too busy thinking to worry about their facial expressions. You have to think hard, too, when you're responsible for 200-400 APD calls. Or watch the players at a tennis club. Again, if they weren't enjoying themselves most of them wouldn't be there, but you can't tell it by their faces. Concentrating on the ball (like concentrating on a caller who's out to "challenge" you) doesn't leave any of your mind free to worry about what your smile muscles are doing. (We're often told it takes 72 (or however many) muscles to frown and only 14 to smile, but 14 is still 14 more than you want to think about when you're really caught up in something else.) Examples could be multiplied almost endlessly—for example, I'd bet more people smile

doing the dishes than doing a crossword puzzle, but how many dishwashers enjoy it? But it's very hard to smile when your brain is more than half-engaged in something more interesting. The "borderline" of the smile will vary from dancer to dancer, but it usually seems to be somewhere around Plus One to Two (lower in hash, higher in singing calls, much lower in APD.)

Ralph Sizer

Providence, Rhode Island



I was interested in the Jan. 1980 issue, p. 19 write-up of the "World's Longest Square Dance." At the time of reading about this, I was also reading in my local paper of a new committee being formed to raise 1.5 million pounds needed to buy and operate a Whole Body scanner for Southampton Hospital for the benefit of sufferers throughout the "Wessex" region.

I linked the two together and came up with the idea of a dance here with all monies going to this appeal. I asked my caller, Peter Richardson, of the Happy Hoedowners, what he thought of the idea. He replied, "Great, so it is now progressing. The date we have fixed is July 11th to July 13th when we hope to achieve 50 hours. We are having to get this sponsored, as naturally we would like to hand over as much as we can to this appeal. I need some advice regarding this dance. Were only squares danced, or did it include rounds, were any breaks allowed at all? Any help you could give me would be welcome.

Phyllis Mooney

Bournemouth, England



**Ohio**— Secondary/Recreational Dance Workshop, Bowling Green State Univ.; July 7-11. Write Dr. Diane Burton, 1536 Conneaut, Bowling Green OH 43402.

**Ohio**— 3rd Ann. Summer Shuffle, Weekend Campout, fairgrounds, Old Washington; July 11-13. Write Galen & Maxine Ellison, 626 Bond Ave., Barnesville OH 43713.

**Oregon**— 23rd State S&R/D Summer Festival, Crook County Fairgrounds, Prineville; July 17-19; Vaughn Parrish, Ross 9 Penny Crispino. Write Jack Williams, 21900 Rastovich Rd., Bend OR 97701.

**Colorado**— Summer Dance Week, Lloyd Shaw Foundation, Scandinavian Lodge, Steamboat Springs; July 20-25. Contact Diane E. Burton, 1536 Conneaut, Bowling Green OH 43402.

**Minnesota**— Minn. R/D Festival "Star Fest '80," July 25-27; Irv & Betty Easterday. Write Jim & Lois Odum, 10509 Normandale Blvd., Bloomington MN 55437.

**Massachusetts**— American dance weeks at Pine-woods, near Plymouth; July 26-Aug. 2; Aug. 2-9; Aug. 9-16; Aug. 23-30. Write Country Dance & Song Society, 505 Eighth Ave., New York NY 10018.

**Michigan**— Cooks Annual Campout, Fish Lake, Greenville; July 18-20. Write Jack Cook, 106 W. Superior St., Wayland MI 49348.

**Montana**— J-K-J Fun Fest '80, Eastern Mont. College, Billings; July 25-26. Write Jayson Shobe, Box 946, Lewiston MT 59457.

**New York**— Callers School, Rocky's Recreation Area, Boonville; July 27-August 2. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

**Tennessee**— Allemande Hall Special, August 3, Gary Shoemaker. Write Allemande Hall, 2548 Gunbarrel Rd., Chattanooga TN.

**Ontario**— National Canadian S&R/D Convention, Civic Centre, Ottawa; August 7-9. Write P.O. Box 1980, Station B, Ottawa Ontario K1P 5R5, Canada.

**Michigan**— Camping-Dance Weekend, Coldwater; August 8-10. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

**Ohio**— Happy Pair Holiday R/D Weekend,

**Continued on Page 76**

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**Plus ????**

## Sketchpad Commentary



### AHEAD OF HIS TIME?

No sooner had our June issue hit the mails than we heard from a reader/developer who said more than one item of calling equipment predicted for 2001 (ASD, June, p. 11) was already in the test stage. Greater things for callers and dancers are just ahead! Let's all look up— look ahead— innovate— don't vegetate!



## 2ND BERMUDA S & R DANCE FESTIVAL AND WORLD CONVENTION

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### JANUARY 4-11, 1981

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# STRAIGHT TALK

Recently a reader wrote to a square dance magazine complaining that he considered "arky" style dancing in bad taste, that it is not really square dancing, and that when a man takes the place of a woman in a courtesy turn he is being deprived of his masculinity.

In response to this letter may I ask why eight people wanting to dance should sit around all evening on the sidelines simply because there are more men than women? A good dancer should be able to step in to fill *any* vacant position in a square, and I am pleased to see that younger dancers are now being taught "all position" dancing and frequently take the woman's place without embarrassment or "loss of masculinity."

When new callers complain that there aren't enough couples in an area to start a beginning class, I remind them that in every large city there are several apartment complexes with recreation rooms, ideal for square dancing. There is usually no charge for the hall if residents of the apartment are invited; there is no charge for heating or lighting, security guards are usually present, and in the event of bad weather or a storm, only the caller has to travel. Think of all the golden age groups and young couples with children who would be grateful for the opportunity to square dance in their own building. Yet,

invariably, when I bring up this subject, callers who are looking for classes reply that there would be more women than men and therefore they are not interested.

Recently, the director of a recreation program in a large complex invited us to conduct a square dance class in the building. The first night we arrived and found, as we expected, that the age of the group ranged from young couples to elderly widows, and three-quarters of the dancers were women. Did that mean we *couldn't* square dance, or if we did, that it could not be called square dancing, but something else? Of course not! Immediately we established the "beau" and "bell" concept, with one group wearing identifying ribbons. We had no problems, everyone had a wonderful time, and we were thanked warmly afterwards. Plans are being made to visit other apartment buildings, and younger couples have already asked where the advanced groups are meeting so that we may join them. Yet, the opportunity to bring square dancing to this entire group would have been lost had we been rigid and refused to teach "arky" style.

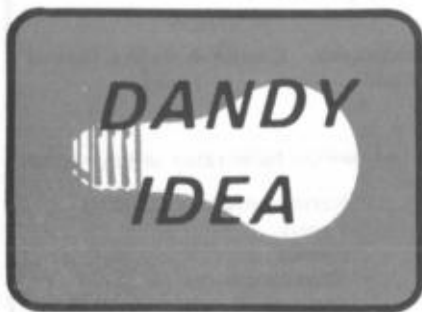
Square dancing, in order to survive, must be flexible; the name of the game in the future will be "all position." This way, there will be no discrimination, and everyone, regardless of age, sex, or marital status, will be invited to "see you in a square."

Naomi & Lester Cherny  
Lexington, Massachusetts

## AN EXCELLENT IDEA

We heartily endorse the concept of showing appreciation of the true worth of "angels", as recently sent to us from a "class of '80". A fun nite was arranged, supper and all, to pay tribute to their helpers. Awards were presented, plus yellow rock symbols, totally conceived and executed to say "thank you" for a job well done. Other classes could well benefit from a similar affair. Our bonds of fellowship grow stronger through such acknowledgements.

from Pen-Del Fed Facts





# CALLERLAB PROGRAMS

as revised at Callerlab's 1980 Convention

## BASICS (B)

### Calls 1-34

1. Circle Left
  - a. Right
2. Forward & Back
3. Do Sa Do
4. Swing
5. Promenade Family (Full, 1/2, 3/4)
  - a. Couples
  - b. Single File
  - c. *Wrong Way*
6. Allemande Family
  - a. Left
  - b. Right
  - c. Left Arm Turn
  - d. Right Arm Turn
7. Grand Right & Left
  - a. Weave
8. Pass Thru
9. Turn Back
  - a. U Turn Back
  - b. *Backtrack*
10. Split the Couple
  - a. Around One
  - b. Around Two
  - c. Split the Ring Around One
  - d. Split the Ring Around Two
11. Couples Separate
  - a. Couples Divide
12. Courtesy Turn
13. Chain Family
  - a. Two Ladies
  - b. Four Ladies
  - c. 3/4 Chain
14. Do Paso
15. Right & Left Thru
16. Star Family (2-8)
  - a. Right
  - b. Left
17. Star Promenade
18. Couples Lead Right
19. Circle to a Line
20. Bend the Line
21. All Around the Left Hand Lady
22. See Saw (Taw)
23. Grand Square
24. Box the Gnat
25. Square Thru Family (Right/Left) (Full, 1/2, 3/4, 5)
  - a. Standard
  - b. *Left*
  - c. *Mixed Sex*
  - d. *Same Sex*
26. California Twirl
27. Dive Thru
28. Cross Trail Thru
29. Couples Wheel Around
30. Allemande Thar
  - a. *Wrong Way Thar*
31. Shoot the Star (1/2, Full)
32. Slip the Clutch
33. Half Sashay Family
  - a. Standard
  - b. Roll Away
  - c. *Ladies In Men Sashay*
34. Star Thru

## EXTENDED BASICS (EB)

35. Touch
  - a. Touch 1/4
36. Ocean Wave Family
  - a. Right
  - b. Left
  - c. Balance
  - d. Pass the Ocean
37. Swing Thru Family
  - a. Right
  - b. *Left*
  - c. *Alamo*
38. Trade Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. Couples
  - f. Partners
39. Flutterwheel
  - a. *Reverse*
40. Veer Left
  - a. Veer Right
41. Run Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. *Cross*
42. Circulate Family
  - a. Boys
  - b. Girls
  - c. All 8
  - d. Ends
  - e. Centers
  - f. Couples
  - g. *Box*
  - h. *Single File*
  - i. *Split*
43. Trade By
44. Zoom
  - a. Substitute
45. Wheel & Deal
46. Ferris Wheel
47. Double Pass Thru

## MAINSTREAM (MS)

48. Alamo Style
  - a. Balance
49. Turn Thru
50. Eight Chain thru (1-8)
51. Sweep a Quarter
52. Pass to the Center
53. Spin the Top (2/80)\*\*
54. Centers In
  - a. *Out*
55. Cast Off 3/4
56. Cloverleaf (2/80)\*\*
57. Slide Thru
58. Fold Family
  - a. Boys
  - b. Girls
  - c. Ends
  - d. Centers
  - e. *Cross*

59. Dixie Style
60. Spin chain Thru
61. Peel Off
62. Tag Family (Full, 1/2)
  - a. Line
  - b. Partner
63. Curlique
64. Walk & Dodge
65. Scootback
66. Fan the Top
67. Hinge Family
  - a. Couples
  - b. Single
  - c. Partner
68. Recycle (Waves only)

## QUARTERLY SELECTIONS(QS)

The following calls are suggested for workshops during MS club dances. Quarter in which selected follows the call in parenthesis.

Extend (the Tag) (1/77)

Dixie Derby (4/79)

Linear Cycle (2/80)

Ping Pong Circulate (1/78)

Roll (as an Extension) (4/76)

Use only from the following

- a. Adjacent Columns Trade & Roll
- b. Centers of Wave or 2 Faced Lines Trade & Roll
- c. Half Tag Trade & Roll
- d. Partner Trade & Roll

Track II (3/76)

Track & Trade (3/79)

## PLUS I (+1)

### MS, QS, +1

1. Anything & Roll
2. Chase Right
3. Coordinate
4. Diamond Circulate
5. Flip the Diamond
6. Pair Off
7. Peel the Top
8. Single Circle to a Wave
9. Spin Chain the Gears
10. Teacup Chain
11. Trade the Wave
12. Triple Scoot
13. Triple Trade
14. Turn & Left Thru

## PLUS II (+2)

### MS, QS, +1, +2

1. All Eight Spin the Top
2. All Eight Swing Thru
3. Anything & Spread
4. Crossfire
5. Curley Cross
6. Dixie Grand
7. Explode the Wave
8. Follow Your Neighbor
9. Load the Boat
10. Relay the Deucey
11. Remake the Thar
12. Swap Around

Please limit your calls to the advertised level. Do not use a call from a list other than advertised unless you walk it or workshop it first. If doing a Plus I workshop, please use calls from the Plus I List only.

# Dancing Tips

by Harold & Lili Bausch

Where we dance affects how we dance. The clubs we dance with have an effect on how we dance. If we dance in clubs that maintain a low level of difficulty, the chances are that the dancers have become accustomed to the calls and will anticipate them. They will often make up little extras like bumps, kicks and extra twirls to keep from becoming bored by the repetition of the same calls night after night. This does away with the smooth and graceful dancing that we were taught.

At the same time, while finding fault, we must add that these clubs seem to have the friendly attitudes we prefer, and often they are among the most social clubs we find. The dancers mix well and include everyone in the fun. Usually we find that clubs that fall down on smooth dancing are those who dance to a different caller each dance. The leadership of a regular caller is missing, and it does show.

This is not to say there is no need for lower level clubs; in fact, this is probably the most needed type of club in vast areas of our country. Those who live in sparsely populated areas often have time to dance only once a week or so. Clubs cannot dance too complicated figures if they bring in new dancers

from classes. The need is there but there is a need also for strong leadership. Just because dancers do not dance on a high level does not mean they cannot be good dancers. Good dancers are those who dance properly, smoothly and gracefully, dancers who dance to the beat of the music, who do the calls as they are supposed to be done and do not anticipate or shortcut the calls. In higher level clubs, you can find poor dancers too— those who want to show they know the call but really do not dance the call.

You can be a basic level dancer and still be a better dancer than a high level dancer who does not dance correctly. The same is true in round dancing. There are those who dance with rhythm and grace, to the beat of the music, and there are those who just go through a routine with no sense of rhythm at all. Even though the one who dances to the music may know fewer routines, he/she is still the better dancer.

What we are trying to say is that we should dance with pride and do what we do, right. Don't let your dancing become sloppy. It is our feeling that the leadership of the caller is very questionable if his dancers show up as poor dancers. It is our feeling that each club should have a regular caller to provide this leadership. There is no substitute for a caller to impress these ideas on the dancers. Even though some dancers do not want any caller to tell them what to do, they were told when they went through lessons, and they still need the guidance of callers after they graduate. Of course, much leadership in clubs is

Continued on Page 74

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**FAIR WEATHER SWEETHEART** by Bill Kramer

**RAINED ON MY PARADE** by Bill Kramer

**I DON'T KNOW WHY** by Skip Stanley

**ALL BY MYSELF** cued round by John & Fran Downing

**THINKING OF YOU**, cued round by Emmett & Monette Courtney

# Calling Tips

by Gene Trimmer

The Callerlab Programs actually establish six (6) levels that are easily recognized by simply looking at the printed sheet. The sheet should be made available to all dancers at the earliest time feasible within their dancing careers. There is a big difference in what we *are doing* because we do not properly use this tool and what we *can do* with it.

What we are doing in many areas is to sponsor or call dances that are advertised as either a *half way* dance; a *beginners* dance; a *mainstream plus* dance; a *mainstream plus one* dance or some other name. Part of the trouble with these is in not knowing just where the level actually is established. For example a *half way* dance may be held most anywhere in the list because we only need to ask "Halfway to where?"

What we can do is use the established levels— Basics, Extended Basics, Mainstream, Quarterly Selections, Plus I, Plus II, to advertise a dance and to follow the list in its intent. There is a definite need for dancing at the Extended Basics level for those dancers who may only dance once or twice a month. There is also a need for dancing at the higher levels for those dancers who wish to dance more often and with

more complexity in the dance.

The answer lies in educating callers and dancers with relation to the levels and then adhering to the advertised levels with our dances. We are already experiencing the consequences of *not* following that pretext. Dancers who are continually subjected to a confusing array of *new* material against their wishes simply cease to attend and dance. When hiring a caller for a *special* dance the host club should consider the level they wish that dance to be. This information is included on the most recent Confirmation Agreement approved by Callerlab and available through the Callerlab Executive Secretary for use by members or their clubs— pads of 25 for \$1.50, and they are well worth the investment since you have a printed agreement in your hands for future reference. Once the level is established it is then advisable to state the level on advertising relative to the dance. These actions will let the attending dancers know what to expect at the dance and decide if they wish to attend. Normal club dances may also follow these guidelines and may be surprised by increased attendance.

In summary— we should take definite actions related to dance levels by:

1. Educating ourselves, our dancers and callers with relation to the Callerlab Programs and the different levels.
2. Establishing the desirable level for the club, workshop or special dance.
3. Adhering to the established levels so we may enjoy the dances or workshops free of any unpleasant "surprises."

## Dance Colorado

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July 25, 26, 27, 1980

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Glen & Mary Nokes  
Bill Cash



For information, contact: Alma Cash, 3711 Montebello Dr., Colorado Springs CO 80918  
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by Bob Howell

# easy level

Al Scheer of Littleton, Colorado, contributes this little mixer:

## RED WING MIXER

RECORD: Top 25347

FORMATION: Big circle, men facing partners, going CCW.  
Women going CW.

(First one) Right elbow swing (all the way around)  
(Next one) Left elbow swing  
(Next one) Two hands around  
(Next one) Do-sa-do)  
(Next one) Sing it! Swing, swing, swing with pretty red wing  
You promenade her and serenade her  
Oh, the moon shines tonight on pretty red wing  
As we go dancing the night away. (Repeat)



Kirby Todd of Folk Valley, Marseilles, Illinois, uses this little triple when dancing with lower elementary children, but it works equally well with kids of all ages.

## POP GOES THE WEASEL

RECORD: Victor 1138

FORMATION: Circle made up of groups of three all facing in LOD. One child is the leader and stands in front of the two others who have inside hands joined. He reaches both hands slightly back and the other two join their outside hands with him.

DANCE: All sing and skip in LOD. At the word "Pop!" the leader drops both hands and squats to the floor while the other two arch and skip over him to the next squatter, who rises without turning around, puts his hands out to be grabbed by the other two and all continue skipping forward. After this has been done several times, change the leader with one of the others, then that leader with the one who has not had a turn

Jane Farwell of Folklore Village Farm in Dodgeville, Wisconsin, has produced a record with the "Levi Jackson Rag" music. The dance and music were written by Pat Shaw of the Country Dance and Song Society for a festival at Levi Jackson State Park in Kentucky. This is a five-couple "square" dance. Unique!

## LEVI JACKSON RAG

RECORD: Folklore Village Band FLV 103

FORMATION: A five-couple configuration with one head couple and two side couples on each side. There is no foot couple in the set.

- 1-8 Side couples right and left thru, while head couple promenades half way down center, between the foremost two side couples.
- 9-16 Sides right and left thru back, while head couple promenade remainder of way down center between the farther two side couples.
- 17-24 The head couple separates (lady right, gent left) to walk back to head of set while side couples circle left in two small circles of four circling all the way around.
- 25-32 All five couples do-sa-do at home
- 33-40 All five ladies chain two positions around the set.
- 41-48 All five ladies chain two more positions around the set. (These last two movements will result in each lady dancing with her original right-hand man.)
- 49-56 Each couples promenades one spot to the right.
- 57-64 Each couple now swings partner in new position.

The entire sequence is repeated four more times at which time all five couples should have returned home to original position with original partner.



How about a glass of iced tea on a warm summer evening?  
Jerry Helt of Cincinnati, Ohio, calls this one....

### TEA FOR THREE

FORMATION: Triple contra. Actives (1,4,7,etc.) crossed over.

MUSIC: Any 64-count jig or reel.

1-8 Actives down center with your own

9-16 Turn alone, come back and cast off

17-24 Ladies make a trio (three-hand right-hand) star

25-32 Back with a left-hand star.

33-40 Gents make a trio right-hand star.

41-48 Back by the left.

49-64 Actives do a figure of eight—as follows: Actives cross over (passing right shoulders), Turn to the right around one person, down the center (passing partner again right shoulder in the center of set), turn to the left around one person.

Actives to the center, down the center with your own.....



Ed Herms of Glenolden, Pennsylvania, sends along this suggestion which he calls....

### THE ODD FELLOW'S SQUARE

Is yours one of the clubs that waits for one more couple to come in to make a square? Do your solos sif out a good part of the evening? Here is an idea to help get everyone up and dancing.

Form a square normally; then take the odd fellows, couples or solos, and stand them in the same square directly behind another couple or person. Odd fellows stand far enough back to allow for courtesy turns. The inside square dances the calls until a left allemande and promenade are called. While the normal promenade is being done, the odd fellows turn slightly and promenade to the right one quarter, and assume a position now as a member of the inside square. The couple (or person) originally dancing in that spot simply promenades inside and past the new couple, and make a turn to the right ending up on the outside of the set standing behind the person or couple who replaced them. This gives everyone a chance to dance whether they have a square or not.

Ed suggests that the odd fellows' square be kept in the same place at each dance rather near to the caller. Anyone coming in can join it even though the dance is in progress, and can drop out when there are enough people to form another square.

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Ron Russell



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Ron Parry



Nelson Watkins

# A REAL "PRO" — THE CALLER'S WIFE

by Yeeds

It's not only the caller in a family, alleged to be the "professional" — the proverbial "breadwinner," who turns the old turntable of life. Take another look. Beside the breadwinner often walks the bread-baker, the butcher, the candlestick maker, and a whole lot more. As a tribute to thousands of callers' wives everywhere, let's pinpoint the invaluable professional services performed day after day, year after year, by the multi-talented distaff side of the team, who seldom gets the recognition she deserves.

In identifying these professional services, we send out a loving bouquet to every caller's wife reading this, and thank you for accepting all these roles.

**COOK** — You have prepared countless thousands of meals to sustain the family and keep each member healthy. You are a banquet caterer, an after-party chef, a grub rustler, a lunchpacker and a snack-sacker.

**LAUNDRY MAID** — You've washed a sho-full of clothes in your lifetime. Yes, you've washed 'em, rinsed 'em, dried 'em, and probably dried a bucket-full of tears on kids' faces between the wash and rinse cycles.

**CLEANING LADY** — You've scrubbed floors, rugs, walls, furniture, cars, windows, dogs, and 5,263 Idaho potatoes.

**NIGHT WATCHMAN** — You couldn't sleep when even one solitary kid or one wandering husband was out. You'd worry them home, fuss them safe, and cry them better.

**BODY GUARD** — You diligently protected our family, our budget, our home, our resources, our reputation, our future.

**DOCTOR** — You've always been a specialist in patching surface cuts and an expert in dispensing the comfort needed for deeper wounds of the spirit.

**DRUGGIST** — You were ready in a moment to dispense the right dose of curative down to a lowly aspirin — at times when you felt upset enough to take the whole bottle yourself.

**PRIVATE SECRETARY** — All those letters you wrote to various clubs would fill a Goodwill truck, and you wore your finger down to half size on the telephone dial on our behalf. You were treasurer, financier, correspondent and booking agent.

**PSYCHOANALYST** — You lifted us up when we were as low as a dachshund and brought us down to earth when we soared too high. You provided a shoulder to cry on.

**BUILDER** — You kept the family cemented together. You pointed up the kids' schooling, churching, and scouting. You patched the crumbling corners of our wayward misdirections. You built a strong foundation for family life.

**TECHNICAL ADVISOR & VALET** — You carried equipment and often helped set it up. You knew what we should sing and what we should ~~sing~~. You alerted us to trouble spots at dances. You became our script prompter, go-betweener, tailor, clothier, repairer and faith restorer. The buttons you sewed on shirts would keep twenty octogenarians in tiddlywinks for a year.

Besides all this, you were our good right arm, our navigator, our best promoter, our noisy defender, our silent sympathizer, our tipper-offer, our stiff upper-lipper, our baby sitter, our goal setter, our dance sifter outter, and our loyal companion.

WE LOVE YOU.





OF SPECIAL INTEREST TO THE  
HIGH FREQUENCY DANCER  
& ADVANCED PROGRAM  
ADVOCATE

# CHALLENGE

# CHALLENGER

by Jim Kassel

## EXPERIMENTALS FOR ADVANCED AND CHALLENGE

The Advanced and Challenge Experimental Selection Committee was overwhelmingly accepted by those in attendance at Callerlab in Miami, reconfirming the previous voting of all callers voting on the Advanced and C-1 lists. The following ground rules have been determined:

1. Quarterly experimental lists of up to five calls will be established for Advanced and Challenge (C-1) using new calls.
2. The entire list will be voted on each quarter with cut-off points to be determined by the co-chairmen.
3. There will be no more than two selections per quarter per level.
4. The initial voting for these experiments will be sent to all callers on the voting list for Advanced and C-1.

Norm Poisson and Jim Davis are the co-chairmen of this committee and the first calls to be voted on are: *tally ho*, *hocus pocus*, *magic column circulate*, *change-o*, *mini-chase*, *slant touch* and *anything*, and *presto*.

## SAN JOSE AND SAN FRANCISCO

The advanced level and challenge programs in the San Jose and San Francisco Bay area are growing as well as anywhere in the country. Many callers are now adding a star tip (Advanced 1 & 2) at the conclusion of a mainstream-plus dance. They're called Saturday night hoedowns, although some dancers in the east cringe at that word. About 30 percent participate and quite a large number stay to watch. This makes mainstreamers aware of advanced dancing and advanced dancers.

On a particular Saturday with ninety squares in attendance, Bob Fisk called a hoedown (There's that word again.) and about forty squares tried the A-1 tip and about fifteen squares the A-2.

There are three budding challenge callers in the area: Dave Stevens, Ron Haggerty and Bob Algea.

## OKLAHOMA CITY

An advanced-level club, the A C Deuces, has been formed in Oklahoma City, Oklahoma. The first dance was on February 10 with Dave Kenney from Arvada, Colorado, as caller.

This club was formed for the purpose of dancing at the A-1 and A-2 level (APD) and to serve as a source of learning and dancing at the challenge level. Calling will be provided by traveling callers, with Dick Manning as the local caller, and some sessions will be supplemented by tapes. A C Deuces dances at the Knights of Pythias Hall, 4915 NW 10th, Oklahoma City on the second and fourth Saturdays from 7-10 P.M. Dates and times may be changed on occasion to accommodate availability of callers, as long as the hall is available.

## COLUMBUS

Columbus Challenge is going strong in 1980. There are several advanced clubs in the area, plus five challenge clubs. Dancers may dance at whichever higher level they are most comfortable.

Step 'N' Stones dances C-1 level on the first Saturday of each month. Touch Tones dances C-2 on the third Friday of each month; Broncos C-1½ on the third Sunday. On the fourth weekend, Travelers dance C-3 on Friday night, followed by Hurricanes on Saturday night.

At Step 'N' Stones, caller Don Conrad reviews all new calls being used at the challenge level. At Touch Tones, he reviews all new concepts and formations, so local dancers can keep abreast of new developments.

In April, Don led a panel discussion on advanced and challenge at the Central Ohio Callers Association. The purpose of the discussion was to dispel some of the mistaken impressions concerning advanced and challenge dancing.

## A THANK YOU

Thanks to those of you who sent cards and letters during my recent hospital stay. I had my right leg amputated above the knee, but I still plan to carry on this column, so if you have any news concerning advanced or challenge dancing in your areas, send it to me or to this magazine. My address is Jim Kassel, 108 Merle St., Clarion PA 16214.

# Give blood.



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## LEE KOPMAN



Lee Kopman

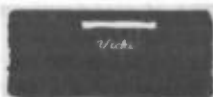
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# Creative Choreography

by Ed Fraidenburg

## CALLERS' QUESTIONS



From Heiner Fischle, West Germany:  
Why is the explanation for *dixie derby* so complicated when it is nothing more than a *dixie style to a wave, centers trade, ends run*?

ED NOTE: You are correct in your analysis of *Dixie derby*. It can be called directionally several different ways; however, Callerlab has selected the original author's description and for the sake of standardization, we should all use that description. Think how confusing it must be for the dancer who travels and hears many calls described in all sorts of different terms. I would suggest you get in touch with Callerlab and advise the Quarterly Selection committee about your feelings. I'm sure those callers are interested in hearing from as many callers as possible in order to better serve the dancers.



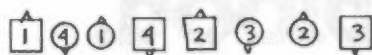
TRIPLE TRADE  
(Burleson #1088)

From tidal waves or tidal two-faced

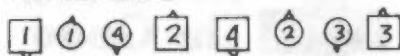
lines, the three pairs of dancers in the center each arm turn a half, ends stand pat.\*

*Triple trade* can also be done from point to point diamonds: the centers of each diamond arm turn a half and the two adjacent points arm turn a half.

TIDAL WAVE



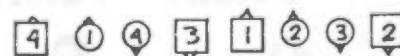
TRIPLE TRADE



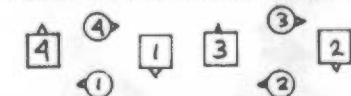
TIDAL TWO FACED LINE



Triple trade



POINT TO POINT DIAMONDS



TRIPLE TRADE



From *tidal wave*:

Heads lead right and circle to a line  
Swing thru, *triple trade* swing thru  
Recycle, sweep a quarter  
Left allemande.....

Heads lead right and circle to a line  
Ocean wave, *triple trade*, recycle  
Sweep a quarter, pass to the center  
Square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Ocean wave, *triple trade*, swing thru

Boys run, half tag, coordinate  
 Ferris wheel, centers star thru  
 Others lead right, left allemande.....  
 Sides flutter wheel, heads lead right  
 Circle to a line, ocean wave  
*Triple trade*, swing thru, single hinge  
 Circulate, boys run, trade by  
 Left allemande.....

Heads lead right and circle to a line  
 Ocean wave, *triple trade*, single hinge  
 Circulate, boys run, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right and circle to a line  
 Ocean wave, *triple trade*, single hinge  
 Coordinate, wheel and deal  
 Sweep a quarter, left allemande.....

Heads lead right and circle to a line  
 Swing thru, boys run, *triple trade*  
 Boys run, *triple trade*, boys run  
*Triple trade*, boys run, *triple trade*  
 Boys run, wheel and deal,  
 Left allemande.....

Heads lead right and circle to a line  
 Curlique, coordinate, couples hinge  
*Triple trade*, couples hinge, ferris wheel  
 Centers star thru, others lead right  
 Left allemande.....

Heads pass thru, round one to a line  
 Touch a quarter, circulate, single hinge  
*Triple trade*, boys run,  
 Bend both lines, pass to the center  
 Square thru three-quarters  
 Left allemande.....

#### *Toughie:*

Heads pass thru round one to a line  
 Touch a quarter, circulate, single hinge  
*Triple trade*, boys run, all wheel & deal  
 Again wheel and deal, square thru  $\frac{3}{4}$   
 Trade by, left allemande.....

Heads square thru four, swing thru  
 Boys run, couples hinge, *triple trade*  
 Couple hinge, girls trade  
 Couples circulate, tag the line left  
 Promenade home.....

#### *Point to point diamonds:*

Heads square thru four, spin the top  
 Swing thru, girls hinge, *triple trade*  
 Girls roll, all step thru, boys crossfold  
 Star thru, promenade  
 Heads wheel around, crosstrail thru  
 Left allemande.....

Heads lead right and circle to a line  
 Swing thru, boys run, girls hinge  
 Diamond circulate, *triple trade*  
 Diamond circulate, girls hinge

Wheel and deal, pass thru  
 Wheel and deal, centers square thru  $\frac{3}{4}$   
 Left allemande.....

### NEW IDEA

#### FOLD AND FOLLOW

by Bill Worley, Marietta, Georgia

From parallel ocean waves or columns, those facing in step forward to join right forearms (left arms from left-hand waves or columns); those facing out fold, centers arm turn three-quarters and as they pass the first "folder," that folder falls in behind to follow as in *flutter wheel*; finish the cast three-quarters and followers step up beside the centers to end in two-faced lines.

NOTE: A *spread* could be added; however, this would be identical to *follow your neighbor and cross spread*.

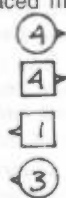
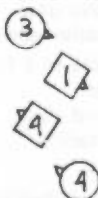
Box 1-4,  
 touch a quarter

Those facing in step  
 forward, others fold



Start to cast  $\frac{3}{4}$   
 as "folders" follow

Complete cast off  $\frac{3}{4}$   
 to end in a  
 two-faced line



#### EXAMPLES by Author:

Heads square thru four, touch a quarter  
 Scoot back, *fold and follow*, ferris wheel  
 Centers pass thru, left allemande.....

Heads square thru, ocean wave  
*Fold and follow*, couples circulate  
 Bend the line, touch a quarter  
 Track and trade, couples circulate  
 Bend the line, slide thru,  
 Left allemande.....

Heads square thru four, touch a quarter  
*Fold and follow*, tag the line right  
 Ferris wheel, centers pass thru  
 Left allemande.....

Heads lead right and circle to a line  
 Pass the ocean, *fold and follow*  
 Ferris wheel, four ladies chain

To the boys for a courtesy turn  
Crosstrail thru, left allemande.....

#### EXAMPLES by Ed:

Side ladies chain and rollaway  
Heads square thru four, ocean wave  
*Fold and follow*, couples circulate  
Bend the line, pass thru  
Boys cross fold, star thru, promenade...

Head ladies chain and rollaway  
Square thru four, ocean wave  
*Fold and follow*, couples circulate  
Bend the line, pass thru, boys fold  
Star thru, boys trade and promenade....

Side ladies chain, heads rollaway  
Square thru four, ocean wave  
*Fold and follow*, bend the line  
Pass thru, girls trade, boys fold  
Girls swing thru, step thru, star thru  
Ferris wheel, zoom and pass thru  
Left allemande.....

Head ladies chain and rollaway  
Square thru four, touch a quarter  
*Fold and follow*, bend the line, pass thru  
Boys crossfold, star thru, promenade....

Head lead right and circle to a line  
Touch a quarter, *fold and follow*  
Wheel and deal, touch a quarter  
*Fold and follow*, wheel and deal  
Star thru, pass thru, left allemande.....

Heads lead right and circle to a line  
Rollaway, touch a quarter  
*Fold and follow*, wheel and deal  
Crosstrail thru, left allemande.....

Heads square thru four  
Right and left thru, touch a quarter  
*Fold, follow and spread*, wheel and deal  
Left allemande.....

Heads lead right and circle to a line  
Touch a quarter, *fold, follow and spread*  
Wheel and deal, crosstrail thru  
Left allemande.....

Sides rollaway, heads square thru four  
Ocean wave, *fold and follow*  
Center four circulate and trade  
Ends fold and star thru, girls circulate  
Boys trade, boys run, girls trade  
Recycle, square thru three-quarters  
Trade by, left allemande.....

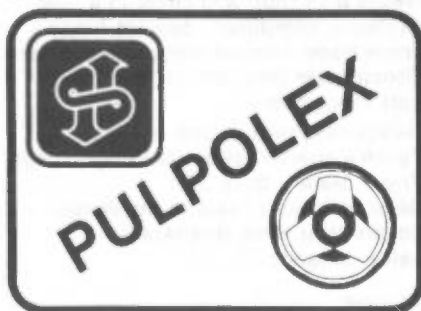
Heads rollaway, square thru four  
Ocean wave, *fold and follow*  
Ends circulate and fold, touch a quarter  
Centers trade, boys run, partner trade  
And roll, right and left grand.....

Sides rollaway, heads square thru four  
Swing thru, *fold and follow*, crossfire  
Boys run, trade by, left allemande.....

Heads rollaway, square thru four  
Swing thru, *fold and follow*  
Boys cross run, wheel and deal  
Left allemande.....

Heads square thru four, ocean wave  
*Fold and follow*, couples circulate  
Couple hinge, triple trade  
Couple hinge, centers hinge  
Diamond circulate, flip the diamond  
Split circulate, all eight circulate  
Scoot back, boys run, star thru  
Pass thru, left allemande.....

Heads square thru four, ocean wave  
Swing thru, *fold and follow*  
Acey deucey, bend the line  
Star thru, double pass thru, track two  
Girls trade, recycle, sweep a quarter  
Pass thru, partner trade and roll  
Right and left grand.....



#### HOCUS POCUS

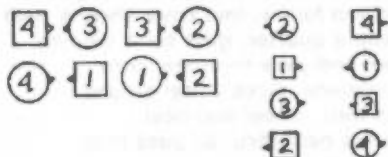
by Norm Poisson

From any allowable formation, centers *always* trade as the outsides do an action according to their facing direction: 1. If outsiders are facing in, centers trade as outsides separate and pass thru to become the ends of the farthest line; 2. If outsides are facing out, all trade and then outsides separate and step forward to become ends of the nearest line; 3. If outsides are facing alternating directions (one in and one out), centers trade as the outsider facing in moves to the end of the farthest line and the outsider facing out does a "phantom" trade (run) and moves to the end of the nearest line. NOTE: *Hocus pocus* can range from the very simple to the very complex, depending on the starting formation, so

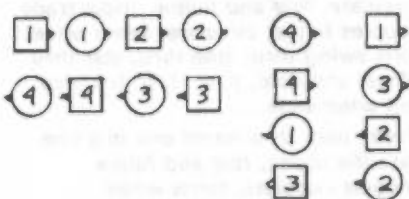


be careful and use good judgment when presenting it to a particular group.  
**FURTHER NOTE:** It seems we are going through a "magician's lexicon craze." We now have *magic columns*, *presto*, *chango*, *bit of magic*, *hocus pocus*, etc.

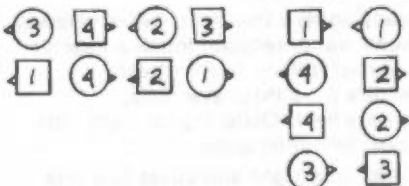
#### OUTSIDES FACING IN HOCUS POCUS



#### OUTSIDES FACING ALTERNATE DIRECTIONS HOCUS POCUS



#### OUTSIDES FACING OUT HOCUS POCUS



#### EXAMPLES by Ed:

From *eight chain thru*:

Heads square thru four, *hocus pocus*,  
 Ends cross fold, centers pass thru  
 Left allemande.....

Heads lead right and circle to a line  
 Pass thru, wheel and deal  
 Centers pass thru, *hocus pocus*  
 Ends crossfold, double pass thru  
 First couple left and second right  
 Left allemande.....

Heads lead right and circle to a line  
 Star thru, *hocus pocus*, centers crossfold  
 Track two, recycle, sweep a quarter  
 Crosstrail thru, left allemande.....

From completed *double pass thru*:  
 Heads lead right and circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, *hocus pocus*,

Pass thru, tag the line in, pass thru  
 Wheel and deal, double pass thru  
*Hocus pocus*, pass thru, girls crossfold  
 Star thru, wheel and deal,  
 Sweep a quarter, left allemande.....  
 Heads star thru, double pass thru  
*Hocus pocus*, star thru  
 Centers pass thru, left allemande.....

From columns:

Heads lead right and circle to a line  
 Touch a quarter, *hocus pocus*  
 Couples circulate, bend the line  
 Pass thru, girls fold, curlique  
 Recycle, dive thru, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads pass thru, round one to a line  
 Curlique, *hocus pocus*, wheel and deal  
 Star thru, couples circulate  
 Wheel and deal, star thru, pass thru  
 Partner trade and roll  
 Right and left grand.....

From magic columns;  
 Heads rollaway, lead right and circle four  
 Ladies break to a line, slide thru  
*Hocus pocus*, trade the wave  
 Recycle, pass thru, trade by  
 Left allemande.....

Side rollaway, heads lead right  
 Circle four, men break to a line  
 Slide thru, *hocus pocus*, recycle  
 Pass thru, trade by, left allemande.....

From *double pass thru*:

Heads lead right and circle to a line  
 Pass thru, wheel and deal, *hocus pocus*  
 Wheel and deal, zoom  
 Boys square thru three-quarters  
 Slide thru, partner trade  
 Promenade.....

Heads pass thru round one to a line  
 Star thru, *hocus pocus*, wheel and deal  
 Girls square thru three-quarters  
 Star thru, wheel and deal  
 Square thru three-quarters, trade by  
 Left allemande.....

Heads square thru four, circle half  
 To a two-faced line, ferris wheel  
*Hocus pocus*, centers crossfold  
 Pass to the center, square thru  $\frac{3}{4}$   
 Left allemande.....

From *trade by*:

Heads square thru four, pass thru  
*Hocus pocus*, cast off three-quarters  
 Ends crossfold, centers square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right and circle to a line

Star thru, pass thru, *hocus pocus*  
Left allemande.....

Heads square thru two, pass thru  
*Hocus pocus*, ends crossfold  
Track two, girls trade, recycle  
Left allemande.....

Sides rollaway, heads square thru four  
Pass thru, *hocus pocus*, centers run  
Star thru, zoom and pass thru  
Left allemande.....

From couples between mini-waves:  
Heads right and left thru, sides divide  
And curlique, *hocus pocus*, girls trade  
Centers trade, tag the line in  
Slide thru, left allemande.....

Heads divide and touch a quarter  
*Hocus pocus*, ends circulate  
Tag the line in, star thru, pass thru  
Trade by, left allemande.....

Heads lead right and circle to a line  
Touch a quarter, circulate  
Center boys run, *hocus pocus*,  
Ends circulate, tag the line left  
Couples circulate, bend the line  
Touch a quarter, circulate, girls run  
Centers pass thru, star thru,  
Partner trade, crosstrail thru  
Left allemande.....



*Curli-cross* by Ed:

Heads lead right and circle to a line  
Center four curli-cross, ends curlique  
Centers in, cast off three-quarters  
Centers curli-cross, others circulate  
Quarter in, star thru, partner trade  
Pass thru, wheel and deal  
Square thru three-quarters  
Left allemande.....

Heads star thru, pass thru  
Circle four to a line, curli-cross  
Right and left grand.....

*Fold and follow* by Ed:

Heads pass thru round one to a line

Touch a quarter, *fold and follow*  
Four girls wheel and deal  
Sweep a quarter, boys bend the line  
Girls square thru three-quarters  
Star thru, ferris wheel  
Square thru three-quarters  
Left allemande.....  
Heads lead right and circle to a line  
Ends box the gnat, all touch a quarter  
*Fold and follow*, four boys wheel & deal  
Sweep a quarter, girls bend the line  
Zoom and pass thru, star thru  
Promenade, sides wheel around  
Pass thru, wheel and deal  
Centers pass thru, all pass thru  
Left allemande.....

Heads lead right and circle to a line  
Ends box the gnat, all touch a quarter  
Circulate, *fold and follow*, triple trade  
Couples hinge, circulate, ferris wheel  
Girls swing thru, step thru, star thru  
Wheel and deal, pass thru, trade by  
Left allemande.....

Heads pass thru round one to a line  
Pass the ocean, *fold and follow*  
Couples circulate, ferris wheel  
Centers turn thru, slide thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads square thru four, sides rollaway  
Ocean wave, recycle, touch a quarter  
*Fold and follow*, ferris wheel,  
Centers pass thru, star thru,  
Ferris wheel, Dixie grand, right, left  
Right, left allemande.....

Heads lead right and circle to a line  
Right and left thru, rollaway,  
Touch a quarter, *fold and follow*  
Half tag, coordinate, couples circulate  
Crossfire, boys run, trade by  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, touch a quarter  
Fold, follow and spread, crossfire  
Trade and roll, pass thru  
Wheel and deal, zoom and pass thru  
Left allemande.....

Heads square thru four, touch a quarter  
Fold, follow and spread, couples trade  
Couples hinge, crossfire  
Follow your neighbor, left allemande....

FIGURES BY WILL ORLICH:

Head two gents and the corner girls  
Go forward up and back, square thru  
Count four hands, go full around

Split those two, around one  
 Corners all left allemande.....  
 Side couples star thru, pass thru  
 Star thru, pass thru, U-turn back  
 Star thru, California twirl, insides arch  
 Dive thru, pass thru, star thru  
 California twirl and face your partner  
 Left allemande.....  
 Side ladies chain across the track  
 #1 couple stand back to back  
 Your corner box the gnat  
 New head couples crosstrail thru  
 Separate around two, hook on the ends  
 Forward eight and back, star thru  
 Boys star left, girls star right  
 Turn those two stars round about  
 Any boy pick up your maid  
 Rest all follow, star promenade  
 Head two couples wheel around  
 Right and left thru, crosstrail thru  
 Find your corner, left allemande.....  
 Side couples square thru,  
 Four hands round and when you do  
 Split the outsides, round one  
 Line up four, forward eight and back  
 Pass thru, centers arch, ends turn in  
 Circle four go full around, pass thru  
 Split the outsides, round one,  
 Line up four, forward eight and back

Pass thru, centers arch, ends turn in  
 Circle four go full around  
 Pass thru to a left allemande.....  
 Head couples half sashay  
 Lead right and circle that way  
 Ladies break and line up four  
 Forward eight and back, pass thru  
 Centers arch, ends turn in  
 Square thru three-quarters round  
 Split the men and line up four  
 Forward eight and back, bend the line  
 Pass thru, centers arch, ends turn in  
 Square thru three-quarters around  
 Split the ladies and line up four  
 Forward eight and back, pass thru  
 Swing the girl nearest you  
 Face some couple, crosstrail thru  
 To the corner, left allemande.....  
 Heads square thru, count four hands  
 With the sides, eight chain thru  
 Right and left thru just once more  
 Inside arch, dive thru  
 Square thru three-quarters  
 To the corner, left allemande.....  
 Head couples square thru full around  
 Sides half sashay, turn thru  
 Heads left square thru but count five  
 Sides California twirl, box the gnat  
 Pull by, skip mother, corners all  
 Left allemande.....

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## EXPERIMENTAL BASIC

# PULSE POLL



### MAINSTREAM

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full descriptions of calls  
as listed and grouped  
by Callerlab.

### CALLERLAB APPROVED EXPERIMENTALS

- Extend (the tag)
- Ping pong circulate
- Roll (as an extension from)
  - a. Adjacent columns trade & roll
  - b. Centers of wave or 2-faced lines trade and roll
  - c. Half tag trade & roll
  - d. Partner trade & roll

- Track Two
- Track and trade
- Dixie derby
- Linear cycle

### PLUS ONE

1. Anything & roll
2. Chase right
3. Coordinate
4. Diamond circulate
5. Flip the diamond
6. Pair off
7. Peel the top
8. Single circle to a wave
9. Spin chain the gears
10. Teacup chain
11. Trade the wave
12. Triple scoot
13. Triple trade
14. Turn & left thru

### PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around

### ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for  
dancers below PLUS level activity.

ASD— Not a Callerlab level

1. Magic column
2. Slant, touch & anything
3. Hocus pocus
4. Diamond recycle
5. Beau/bell hop
6. Load the windmill
7. Mini-chase
8. Wave the column
9. Couple up
10. Right/left about

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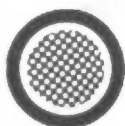
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- 4B-6010 RED BANDANA— Marv
- 4B-6011 40 MILES FROM POPLAR BLUFF— Bob
- 4B-6012 I WILL SURVIVE— Bill
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# Round Dance



## PULSE POLL



### ROUND DANCERS' ROUNDS

1. Shiek of Araby
2. Apres L'Entreinte
3. Hallelujah
4. Comin' In the Back Door
5. Non Dimenticar
6. Let Lovelight Shine
7. Nitey Nite
8. Sunrise, Sunset
9. Games Lovers Play
10. Strawberry Shag

### SQUARE DANCERS' ROUNDS

1. Basin Street
2. Stumbling Along
3. Til Somebody Loves You
4. By the Light of the Silvery Moon
5. Shanty Town
6. Calahan
7. Little White Moon
8. All Night
9. Yaya Con Dios
10. Good Luck Charm/Chili Sauce

### CLASSICS

1. Spaghetti Rag
2. Hold Me
3. Answer Me
4. Feelin'
5. Dream Awhile
6. My Love
7. Folsom Prison Blues
8. Birth of the Blues
9. Dancing Shadows
10. In the Arms of Love

### TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Apres L'Entreinte (Dahl)
2. Wine, Women and Song (Stier)
3. Aphrodisia (Ward)
4. Para Esto (Roberts)
5. Andante Waltz (Howard)
6. Strawberry Shag (Holiday)
7. I Love the Nightlift (D'Aloiso)
8. Roses of Picardy (Tullus)
9. El Coco (Easterday)
10. Chanson Du Moulin Rouge (Utley)

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## 1980 TOP TEN

The complete handbook of current Square Dance calls, techniques, and choreography. Principal contents are:

- \* Five complete, separately alphabetized Dictionaries of all the Callerlab Approved Lists: 1. Mainstream; 2. Quarterly Selections with Plus 1 and Plus 2; 3. Advanced (A-1 and A-2); 4. Challenge Basics (C-1); and 5. Extended Challenge C-2).
- \* Description and choreography on the Top Ten new calls of 1979-1980 plus a listing of all the new calls since January, 1979.
- \* Illustrations of all the Official (Callerlab) Formations of Square Dancing.
- \* Illustrations of the Official pictograms and names of the six boy-girl arrangements for the most popular formations (for use in All Position Dancing).
- \* Analysis of the Frequency of use of Mainstream calls during 1979-1980.
- \* The Davis System of mixing couples for four to ten sets (especially useful for classes and workshop).

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# People

IN THE NEWS

The one-hour **Phil Donahue Show** first presented on TV on May 13 was both a credit to the square dance activity and a credit to the featured caller **Lee Kopman** of New York. **Dave Taylor** did an equally fine job with youthful dancers. This was truly a well-staged presentation of square dancing as we know it today and may lead to even wider exposure.



"Granny" Rainey, aged 77, who likes "dancing and dicing", according to the *Midwest City (OK) Sun*, was recently crowned "Queen of Tinker Squares", a club she helped organize many years ago. Shown around the honoree are **Nancy Wasson**, **Ray & Betty Bentley**, and **Ferlene and Betty Thorne**. Seated below is **Bunny Slagle**.

**Spencer Yates**, formerly from West Chester, Pennsylvania, has moved to Venice, Florida.

**Ross Howell** of central New York, and his wife **Sue** are making their new home in Texas, where **Ross** will continue to call full time.

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An interesting name adopted by **Pat Barbour** for his record supply store is the **Barbour Shop**, in Montgomery County, Texas.

British callers **Pete Skiffins** and **Len Jannaway** were hosted by **Paul and Fran Hartman** of Wheaton, Maryland following the Callerlab Convention. They were also given a tour of the White House and the Kennedy Center for the Performing Arts. They called a dance in the area. **Pete's** wife **Beryl** and their children **Sharon, Alan and James**; as well as **Dorothy Jannaway** accompanied them.

Dancers can be "**Worley birds**" by dancing to **Bill Worley** of the Atlanta, Georgia area.

**Tommy Sorenson**, formerly of the Cleveland, Ohio area, passed away recently, leaving his wife **Ruth** in the San Jose California area. He was a popular caller, known as the "Little Great Dane" by his friends.

**Charles (Boots) Rollins** and his wife **Mary**, formerly of West Virginia, are calling for classes and clubs in the Lake Wales, Florida area and are particularly proud of their Swinging Squares club of Nalcrest.

**Steve Harris** of Fairfield, Connecticut sent us the article from GE's corporate magazine, *Monogram*, in which caller **Norman Poisson** is especially featured, along with other GE employees **James Barnes, Donald Lewis, Robert & Lorraine Janack, John & Jessie McKinnon**, and **Jerry Beverly**.

An interesting story of resourcefulness is related in an area publication about **Shirley Poillucci** of Hughsonville, New York, owner of **Shirley's Shop**, when she was widowed in her early 20's with three young children.

From the *Phoenix Gazette* comes a story about one of the Valley's oldest clubs, the Bucks and Bows, especially featuring the club's first president, "**Mr. Mack**", **Clayton McQuiston**. Also mentioned are **Irven and Mary Lambert**, caller **Ken Ehrhardt**, and others.

In a special dedication issue of *TRDTA Newsletter* from Texas, **Nita and Manning Smith** are honored for more than 30 years of area and national round dance cueing and teaching.



## FALL FESTIVAL

SACA (Springfield Area Callers Assoc.) and WMSARDA (Western Mass. S&R/D Assoc.) are cosponsoring the fifth annual Fall Festival on Nov. 2 at the Springfield Civic Center. SACA members will call and WNERDTA (West. New England R/D Teachers Assoc.) will provide cuers. Featuring an all day beginners' ball, there will also be halls for mS-QS, Plus 1, Plus 2, A-1 and round dancing. Exhibitors, door prizes and plenty of refreshments will be available. Contact Bob Turnbull, 39 Carmel Lane, Feeding Hills MA 01030. **Russ Moorhouse Warehouse Pt, Connecticut**

## JEKYLL ISLAND FUN FEST

The tenth annual Jekyll Island Fun Fest will be held July 18-19 at the convention center in Jekyll

Island, Georgia. The staff will be callers Dick Barker and Cal Golden, with round dance leaders Barbara and Wayne Blackford.

A Cal Golden-Dick Barker Callers College will be held in conjunction with the fest and will run July 12-17. Headquarters for both events will be the Wanderer Motel. A festival highlight will be the awarding of the Golden Square Dance Award, given each year to a couple for their outstanding contribution to square dancing.

J.B. and Pat Dill of Brunswick, Georgia, are general chairman and, along with Cal and Dick, have been associated with this festival for the past ten years. Write them at 2113 Egret St., Brunswick GA 31520 for more information.

## ERNIE DEMPSTER MEMORIAL

A memorial dance was called for 1000 dancers from all over Ontario by Ernie Dempster's personal friend, Jim Lee. The dance was held to raise funds to equip two rooms at the Trenton Memorial Hospital's new cancer clinic. Before his death last year, Ernie had planned to held a dance to raise funds for this project.

The total collected from all sources, the dance, raffle and door prizes and contributions, was well in excess of \$4,000.

## CALIFORNIA SQUARE DANCE CONVENTION

Cleo Shore reports that the 1980 California State Convention produced 9,350 dancers.

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## SECOND ANNIVERSARY DANCE

Steve Casper, of Gates County, N.C. traveled to Anchorage, Alaska, this spring to call for Art and Teresa Frith's Second Anniversary Dance. In 1978 Steve was the best man at their wedding in Norfolk, Va., and one of the guest callers at their square dance reception. Over 25 squares from the Anchorage area attended their second anniversary dance. Art Frith calls for the Dudes and Dames in Anchorage, while Steve is the caller for the Country Squares in Gates County and the Mustangs in Norfolk.

## IN MEMORIAM

Caller Ted Sparshatt, who edited the **Cross Trail News** with his wife, Gladys, died in March, 1980. The Sparshatts were leaders in square and round dancing on Vancouver Island.

Fred Leach of Clearwater, Florida, died this spring after a lengthy illness. Fred and his wife Emily taught squares and rounds and were part-owners of the Ox-Bow Hall until its recent sale. Fred was the author of "Fred's Language of Round Dancing."

## MUSCULAR DYSTROPHY DANCE-A-THON

The Central Arizona Callers Assoc. is sponsoring its 5th annual Square Dance-a-thon on August 31-Sept. 1 at the Del Webb Townehouse in Phoenix. 9 thousand dollars were raised last year and the goal for 1980 is \$10,000-plus. **Dave Roe**  
Phoenix, Arizona

## CENTRAL OHIO SQUARE-DANCE-THON

A 24-hour square dance to benefit Cripple Children was held in the Hilton Inn East ballroom, Columbus, Ohio. The dance was supported jointly by the Central Ohio Callers Association and the Central Ohio S/D Council.

Dance clubs pledged hours of dancing. 22 callers and cuers donated the 24 hours of leadership. Several clubs donated \$50 and more, raised by cake walks and projects, for a nest egg to kick off the dance. The tote board showed \$1380 when the dance began. 24 hours later, after 427 couples danced, a grand total of \$4650 was raised. To date, the total has moved over the \$5000 mark. Dancers wishing information should contact Pam and Jim Cooper, 4956 Brewster Dr., Columbus OH 43227.

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### ANNIVERSARY DANCE

A special anniversary dance was held in Newark, Ohio, to honor Webb and Elsie Mills on the tenth anniversary of Webb's calling. The dance was sponsored by the four clubs for which Webb is club caller, the Bloomin' Buckeyes, Cali-hos, Circulators and Dixie Squares, all in the central Ohio area. 103 couples attended the "secret" dance. In appreciation of the hours they have devoted to square dancing, roses were presented to Elsie, his and her attache cases to both, and also several plaques.

Webb is a member of the Central Ohio Callers Assoc., the East Central Ohio Callers Assoc. (past president) and Callerlab. He has been on the guest staff at Fontana Village, North Carolina, and

teaches weekly classes for his three club-level clubs, and calls weekly for his advanced-level club. Webb travels widely throughout the state of Ohio and out-of-state when time permits.

**Barbara Phillips**  
Granville, Ohio

### ELEGANT EIGHTIES CONVENTION

The eighth Arkansas S&R/D Convention will be held July 25-26 at the Little Rock Convention Center, Little Rock. For further information write Nadine Higgins, 6708 Westover Dr., Little Rock AR 72207.

### COMING UP ROSES

Square Dancers of America, sponsors of the Tournament of Roses Parade float, announces that the 1979 float has been paid off, with \$19,500 paid on the 1980 float. As of March 31, \$15,500 remained due. From July 1, 1979 through March 31, 1980, a total of \$40,160 was donated by dancers in all the states and Canada. A financial report will be furnished on request from PO Box 2, Altadena CA 91001.

### NATIONAL FOLK DANCE

Mac and Mary McClure report that at Memphis the National Folk Dance Committee collected signatures on petitions to be presented to the Post Office and Civil Service Committee, the committee whose function it may be to declare the square



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dance to be America's national folk dance. Clubs that hosted dances during the time of the Memphis convention were asked to proclaim these to be Mini-Nationals and to collect signatures of dancers.

To get the resolution out of the PO&CS Committee will take 218 co-sponsors. The McClures hoped to have 5000+ signatures to show Congress that six million-plus adult square dancers are aware of what Congress is and is not doing. Individual dancers may contact their congressional representatives to urge them to co-sponsor this resolution.

### CAROL'S WORLD TRAVEL

Joe and Carol Prystupa, formerly of Massachusetts, have opened their own travel agency in Port Richey, Florida. Joe is a full-time caller and is helping Carol set up square dance group travel tours. Write to Carol at 434 Ridge Rd., Port Richey 33568 for information on the following tours: Oct. 2, Hawaii; Oct. 17-20, Nov. 14-17, Dec. 5-8, Jan. 16-19, Nassau; Dec. 13-20, Jan. 11-19, Caribbean; March 30-April 3, Bahamarama; April 30, Hawaii.

### LEGAL OPERATION PAID OFF

The New York State Federation announced that the final payment has been made to the attorneys who successfully defended square dancers in the New York State Tax Commission's case against them. The case developed when the Commission brought action against two N.Y. square dance clubs

and their presidents in May 1971 for unpaid state sales taxes plus penalties back to August 1965. There was no intent to avoid payment of taxes properly due the state, but a sincere belief that square dance clubs were not subject to the tax. It was not until August 1976 that the case was settled in favor of the square dancers, by which time the legal expenses had exceeded the fund originally collected. In January 1977, the Federation reinitiated the legal defense fund and accepted contributions to it.

**Charles C. Pace, Jr.**  
Whitesboro, New York

### ALAMO ASSOCIATION OFFICERS

The Alamo Area S&R/D Association has elected new officers to serve through June, 1981: Bob and Joan Boyd, president; Bob and Barbara McGee, first vice-president; Joe and Alice London, second vice-president; Buddy and Gail Stempel, third vice-president; Siedel and Barbara Moravits, treasurer; Virgil and Bertha Meier, secretary.



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## Speaking Of



## Singles

### NESA

North Eastern Singletons Assoc. (NESA) will hold an all-day square dance convention in Albany, New York, next October.

The NESA Board will meet in July in Pownal, Vermont.

All single square dancers are invited to meet the Board members and express their views at a picnic with cookout, swimming and tennis at no charge. Bring your own food and sleeping bags.

For information about NESA and its activities, write Bill Bartels, Bartels Lodge, Pownal Center VT 05261.

### SINGLE SQUARES, Albany, N. Y.

Single Squares combined St. Patrick's Day with graduation day and the 1980 Class numbered 48 new square dancers. The class participated in some "fun" type dances with blindfolds and "pies" and a good time was had by all. In honor of St. Patrick's Day Moe Mosher baked and donated a cake, consisting of three flavors, and crowned with a giant shamrock. Moe has been club baker for some years but he really outdid himself for this occasion.

### LONE STAR SDC, Hartford, Conn.

In March, 39 square dancers were graduated. Caller Charlie Underwood taught them so well that they demonstrated their expertise in several difficult squares maneuvering with mops, balloons and blindfolds.

The Lone Star Anniversary Dance in June honored long-time caller and dedicated teacher, Charlie Underwood of Groton, Connecticut.



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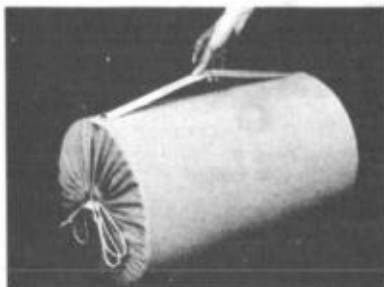
3. Pull petticoat into place.

4. Slide support-ring inside on top of petticoat.

5. Pull draw-strings & tie.

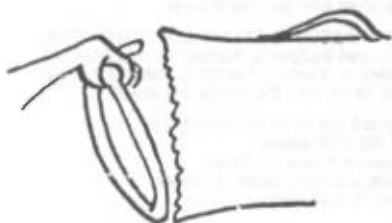
6. If you want to carry two petticoats, insert support ring into opposite end & repeat 2,3,4&5.

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- C-507 My Baby's Gone Away — Ken
- C-106 Sunday Morning — Jerry
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- C-206 Great Balls of Fire— Jerry

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- RR-401
- Somebody Special— Dick Rueter
- RR-104
- Whenever You're Around— Paul Marcum
- RR-501
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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### MILORD— Hi-Hat 984

Choreography by Charles & Dorothy DeMaine  
Good music and a different easy-intermediate two step.

### ONCE IN AWHILE— Hi-Hat 984

Choreography by Barbara & Jerry Pierce  
Good smooth music and a comfortable easy two step.

### TAKE ONE STEP 80— TNT 158

Choreography by Phyl & Frank Lehnert  
A good copy of MGM music (no vocal). The same popular routine, an easy two step cued by Frank.

### ON THE CAROUSEL— Grenn 14286

Choreography by JoAnne & Richard Lawson  
Good carousel music and an interesting easy-intermediate Viennese-type waltz.

### BIG MOUNTAIN RHUMBA— Grenn 14285

Choreography by Gordon & Thelma Meisel  
Good Latin "Wolverton Mt." music; a very easy two step.

### ARE YOU ON THE ROAD TO LOVIN' ME AGAIN

Curb 49176; Choreo by Bob & Barbara Wilder  
Good music with a Debby Boone vocal and a comfortable easy two step.

### MAPLE LEAF RAG— Windsor 4766

Choreography by Jack & Tone Kern  
Good peppy music and a comfortable easy two step.

### THE OBJECT OF MY AFFECTION— Windsor

4766; Choreography by Pete & Carol Metzger  
Good music and a flowing easy two step.

### WRONG ROAD— Sierra SR 718

Choreography by Ed & Sharon Campbell  
Good peppy music with a Dale Snow vocal; an easy-intermediate two step that gets up and goes.

### THOSE LAZY CRAZY DAYS— Starline 6211

Choreography by Tom & Jan Kannapel  
Great Nat King Cole music; a busy intermediate two step.

### MORE AND MORE— Four Squares 792

Choreography by Phil & Lois Atherton  
Little different music and a smooth easy two step, cued by Phil.

### I LOVE YOU SO MUCH— Four Squares 791

Choreography by Phil & Lois Atherton  
Comfortable easy-to-easy-intermediate waltz cued by Phil.

### THANK YOU— Square Tunes 1918

Choreography by Vaughn & Jean Parrish  
A flowing easy waltz routine with a vocal, cued by Vaughn.

### ALL I NEED IS YOU— Decca 33026

Choreography by Ann & Andy Handy  
Excellent Lenny Dee music and an interesting high-intermediate two step.

### SATAN TAKES A HOLIDAY— Decca 30790

Choreography by Al & Jackie Field  
Good music on the flip of "Happy Cha;" a fun-type high-intermediate swing routine with a hand

Continued on Page 70

# Choreography Ratings ★ ★ ★

by Dave & Shirley Fleck, Toledo, Ohio

### SQUARE DANCE: 61-125

Maple Leaf Rag	Windsor	P2-61/0 = 61A
Love Song	Hi-Hat 983	P176/0 = 76
He'll Have To Go	Belco B291	P2-88/0 = 88
Moon Is Making Eyes	Decck 31812	P2-83/8 = 91A
Blue Ribbon Blues	Chap 901	P2-93/0693A
Crazy Little Thing		
Called Love	Elek 46579	P2-93/0 = 93A
Lovin'	Hi-Hat 982	P2-94/0 = 94
No Love At All	JoPat 302	P2-94/10 = 104
Beautiful Body	Warner 17405	P2-112/0 = 112A
Hot Java	RCA 47-8280	P2-88/25 = 113A
Lovin' Me Again	WBS 49176	P2-109/5 = 114A
Broken Hearts	WBS-8877	P2-1089 = 117
Bubbles	Chap 604	P2-121/0 = 121A
Bill Bailey Wypch	Kimbo 507	P2-121/0 = 121A

### EASY INTERMEDIATE: 126-175

I Wish I Were 18	Merc 56011	P2-121/5 = 126A
No Secret Anymore	Timrk 1900	P2-122/25 = 147
Country Song	Rhythm 503	P2-127/25 = 152
Diane	Hctr 1621	P2-156/0 = 156

Don't Say Love	RCA 47-9684	P2-133/25 = 158
Un Amor	Hctr 1654	P3-126/35 = 161
Mack the Knife	D-Al P6120	P2-143/25 = 168

### INTERMEDIATE: 176-250

Just in Time	Timrk 887	P3-179/17 = 196
Canadian Sunset	Col 13-33085	P3-171/25 = 196
Pussy Footin' in '80	MCA 32094	P2-160/41 = 201A
Dear World	Hi-Hat 982	P2-183/30 = 213A
(This dance rates "harder" than it really is)		
Magic Tango	Hi-Hat 927	P3-219/5 = 224
All I Need Is You	Decca 33026	P3-176/50 = 226
Charade Waltz	D-Al P6092	P4-234/0 = 234
It Must Be Love	MCA 41069	P2-182/55 = 237

### HIGH INTERMEDIATE: 251-299

Aphrodisia	Roper 217	P4-237/25 = 262
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### ADVANCED: 300-349

Wonderland by Night	Dot 45-16151	P3-292/35 = 327
Lullaby of Broadway	Roper 293	P3-291/40 = 331A
Night Train	RCA 447-0205	P4-303/30 = 333
Never on Sunday	Tap IR-001	P2-308/35 = 343



# Flip Side

## SQUARE REVIEWS

by John Swindle

The record producers were nice to us this month, with only fifteen flip singing calls and four patter records. The dancers enjoyed the lesser number after the barrage of releases last month. Some interesting sounds and unusual figures are included in this month's group.

### **SWEET MELINDA—Thunderbird 206**

**Caller: Neil Larsen**

This is not the first time this tune has been danced by the review dancers, but they received this version with much enthusiasm. The Thunderbirds have put together a jumpy instrumental and Will did a super job on the flip with a well-timed smooth figure, as well as doing an outstanding job calling. Some callers will have a little trouble hitting the high notes as Will has done so well. **FIGURE:** Heads promenade half, lead right, veer left, bend the line, right and left thru, Dixie style to a wave, trade the wave, recycle, square thru three-quarters, swing, promenade.

### **RAINY DAYS AND STORMY NIGHTS—Red Boot Star 1252; Caller: Elmer Sheffield, Jr.**

Junior and Red boot continue to come up with the right combination. The Red Boot music on this platter is reminiscent of the Red Boot music of a few years back. Junior put together a figure that uses basics very similar to the moves in the Callerlab QS, linear cycle. **FIGURE:** Heads square thru, do-sa-do, make a wave, single hinge, girls fold, double pass thru, face right, bend the line, slide thru, swing thru, boys trade, swing, promenade.

### **CUDDLE UP A LITTLE CLOSER—Chinook 036**

**Caller: Daryl Clendenin**

Daryl went back a few years to come up with this tune. Daryl used two different figure which were both well-timed and smooth flowing. The Warriors put together an instrumental one of our review dancers described as "lively and cheery." **FIGURE:** Heads square thru, make a right hand star, heads star left, right and left thru, swing thru, swing thru, boys run, promenade. **ALTERNATE:** Heads square thru, do-sa-do, swing thru, recycle, curlique, boys run, star thru, pass thru, left allemande, swing, promenade.

### **I SAW THE LIGHT—Brahma 203**

**Caller: Gil T. Crosby**

Although there are many dancers (and we include

ourselves) who are opposed to using religious songs for square dances, none of us can take away from the fine job Gil and the Cattlemen did with this tune. Gil used what we would call a grand dixie style to a wave to put the dancers in an allemande thar in the opener, middle break and closer. Gil's figure was also quite interesting and danced well. Let us not overlook the super job Gil did on the flip side. **FIGURE:** Heads square thru, do-sa-do, curlique, scoot back, boys fold, ladies chain, Dixie style to a left allemande, walk by one, swing, promenade.

### **BE A LITTLE KINDER TO YOURSELF—Square Tunes 192; Caller: Vaughn Parrish**

It's been a while since we have had anything from Square Tunes but this one was worth the wait. Not only was the dance itself well-timed, the tag lines were very nice. There have been any number of records come through with coordinate in the figure, but the way Vaughn put it in this dance was as well-timed as any. **FIGURE:** Heads curlique, walk and dodge, swing thru, boys run, bend the line, forward and back, touch a quarter, coordinate, couple circulate, bend the line, square thru three-quarters, swing, promenade.

### **TIMBER—Red Boot 249**

**Caller: Ralph Silvius**

Ralph went back and picked a tune that is no stranger to the square dance world. This tune was fun to dance to and the figure was well-timed. The tune itself was a little repetitive but still enjoyable. **FIGURE:** Heads promenade half, lead right, circle four to a line, up to the middle and back, right and left thru, star thru, square thru three-quarters, swing, left allemande, promenade.

### **SOMEBODY SPECIAL—Roadrunner 401**

**Caller: Dick Rueter**

The Chaparral Record stable keeps turning out great dancing, record after record. This tune on the Roadrunner label is no exception. The figure Dick used started out like the standard right and left hand star figure but ended with a different twist. A "job well done" comment is deserved by Dick and the Roadrunners. **FIGURE:** Heads square thru, right hand star, heads star left, right and left thru, swing thru, boys run, half tag, swing, promenade.

### **MY JAMAICA—Wild West 53**

**Caller: Larry Jack**

Here is yet another song that has been danced by our dancers just recently. Like most of the Wild West instrumentals it is full of instruments and sound. However, the background sounds do fit the mood Larry is trying to convey in this tune. The figure is quite simple but fits the tune well and moved right along. **FIGURE:** Heads right and left thru, rollaway, star thru, do-sa-do, swing thru, girls circulate, boys trade, turn thru, left allemande, walk by one, swing, promenade.

**ARE YOU READY FOR THE COUNTRY— Red Boot Star 1253; Caller: Johnny Wykoff**

This song sounds good and so does Johnny. The good strong beat was easy to follow and dance to. No complaints about the sound, the beat or Johnny's delivery, but we are sorry to say that the figure Johnny chose was a little jerky and uncomfortable. FIGURE: Heads flutterwheel, square thru, swing thru, boys run, ladies trade, half tag, scoot back, boys run, swing, promenade.

**WILD BULL RIDER— Wild West 54**

**Caller: Larry Jack**

Again this month's release by Wild West is cluttered with instruments. The beat is there and was danceable. Larry's figure worked well and was smooth. The dancers enjoyed dancing to the tune but felt the song itself was a bit corny. FIGURE: Four ladies chain three-quarters, heads promenade half, curlique, walk and dodge, swing thru, boys run, tag the line, girls turn back, curlique, boys run, promenade.

**AIN'T LIVING LONG LIKE THIS— Big Mac 010**

**Caller: Jay Henderson**

Big Mac put on this disc a real jazzy sound. It almost makes you want to just get up and move. The instrumental, however, gives you very little to go on as far as tune is concerned. A caller choosing to use the record had best know the song. Jay does a super job on the flip side and put together a good figure. FIGURE: Four ladies chain three-quarters, heads promenade half way, sides curlique, boys run, split two round one to a line, box the gnat, square thru, swing, promenade.

**RAINY DAY PEOPLE— Chinook 035**

**Caller: Randy Dibble**

The sound is there and the flip side calling by Randy is outstanding, but unfortunately the beat is wrong. Many records being released lately just do not have a danceable square dance beat. FIGURE: Heads curlique, walk and dodge, do-sa-do, swing thru, boys run, couples circulate, bend the line, slide thru, square thru three-quarters, swing, promenade.

**HAPPY TRACKS— Scope 646**

**Caller: Keith Lethbridge**

Keith has put together a figure that has really no difficult basics, but a figure that was quite a bit of fun. He has also give the caller an opportunity to yodel and an example. The instrumental is a little weak. The drum beat is there but overpowered the other instruments. FIGURE: Heads rollaway, forward and back, star thru, right and left thru, swing thru, boys run, ferris wheel, zoom, square thru three-quarters, swing, promenade.

**GENGHIS KHAN— FTC 32034**

**Caller: Holger Wilim**

This music sounds good and has a good beat. We guess one could say the music sounds like what

Genghis Khan music should sound like. The figure is quite simple but moved well. It would be very good for classes. FIGURE: Heads promenade half, sides right and left thru, square thru, pass thru, left allemande, weave the ring, do-sa-do, promenade.

**SUGAR DADDY— Prairie 1027**

**Caller: Al Horn**

For you who are not familiar with this country western hit, the tune is very much like "Green Green Grass of Home." The Western Swingers did a fantastic job on the instrumental and Al did a good job adapting a square dance figure, but again this is a song that just does not have that "good old" square dance beat. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru three-quarters, swing, promenade.

**WHEN THE SAINTS GO MARCHING IN—Thunderbird 201; Caller: Glenn Walters**

We have already reviewed this record. (March 1980, p. 71.) The only difference in this release and the other one is the instrumental on the flip side has been changed. Thunderbird remixed the instrumental completely. They left the voice out of this, as well as the trumpet, which I feel was a real loss.

**PATTER RECORDS**

**T-TRAIN/STAY HUNGRY— Thunderbird 159**

T-Train: piano, banjo, steel, bass, drum. Stay Hungry: Banjo, piano, fiddle bass, drum. Both sides of this Thunderbird release have very distinct beats, and most callers should be able to use this patter record very effectively.

**ROSIE R/HELEN R— Four Square 36722**

Rosie R: Banjo, bass drums. Helen R: Banjo, harmonica, lead, bass drums. This is a new label to us and a super good sound. Side A we felt was the side most callers using the record will prefer. Most of this side was just the bass running the scale, but has a nice effect and a danceable beat.

**BIRD WALK/SCOTTY HO— Wild West 9**

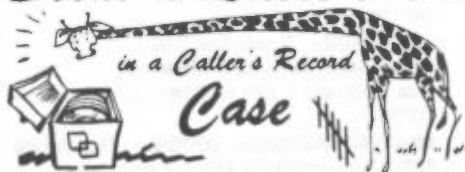
Bird Walk: lead guitar, bass, drums. Scotty Ho? rhythm guitar, bass drums. Both sides of this Wild West release could probably be used by most callers. As with most Wild West music, this is very busy, and there are many sounds in the recordings this reviewer cannot recognize.

**BANJO HARMONY/EDDY'S TUBA— Wild West 10**

Banjo Harmony: banjos, bass, drum, ????. Eddy's Tuba: bass steel, drums, ????. Too many busy sounds on these instrumentals which may be too much for some callers.



# Steal a Little Peek



## Cheryl Wilkins

Cheryl Wilkins is a 24-year-old caller from Albuquerque, who has been dancing for five of the five-and-a-half years she and Mark Wilkins have been married. She calls for three clubs in Albuquerque, two for adults and one for teens. She also teaches clogging and has a small exhibition group called the Sun Country cloggers. She studied voice and music and has traveled all over New Mexico, southern Colorado and western Texas. She would like to call professionally someday and to record on a square dance label.



## HOEDOWNS

Jekyll Island Ride— Thunderbird  
Hot 'N Sassy— Rhythm  
Gladys Stomp— Red Boot  
Smokey Mt. Breakdown— Red Boot  
Smooth and Easy— Rhythm  
Horse Creek— Red Boot

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## FLIP SIDE (Rounds), Continued

placing sequence.

### MOONGLOW FOR A PICNIC—A&M 8514

Choreography by G.B. & Judy Summitt

Music with a different sound on the flip of "Comin' In the Back Door;" an easy-going intermediate two step/foxtrot routine.

### BRIGHT AND BREEZY—TNT 159

Choreography by Pete & Carol Metzger

Catchy music; a nice easy-to-easy-intermediate two step cued by Pete.

### GET—RCA DB 11918

Choreo by Russ Southworth & Melody Butler

"Let's Get It While the Getting's Good" vocal by Eddie Arnold with a little different intermediate two step.

### LOVIN' YOU—Thunderbird 3000

Choreography by Audie & Clara Lowe

Nice music and a very easy two step using basic figures.

### MEMPHIS NATIONAL BOOGIE—Thunderbird 3000; Choreography by Jack & Muriel Raye

Good music and a little different easy-intermediate two step.

### HAPPY POLKA—Sunny Hills 111

Choreography by Julie & Bert Passarello

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**YOU CAN HAVE HER— Chaparral 801**

**Choreography by Ray & Bea Dowdy**

Good swinging music; good three-part easy-intermediate two step that is fun to do. Ray cues.

**WHAT'LL I DO— Hi-Hat 983**

**Choreography by Phyl & Frank Lehnert**

Music from the "Great Gatsby;" a different

easy-intermediate waltz.

**LOVE SONG— Hi-Hat 983**

**Choreography by Stan & Ethel Bieda**

Good music and a nice easy two step.

**BLUE MOON CHA— Chaparral 1001**

**Choreography by Charlie & Bettye Proctor**

Good music and an interesting high-intermediate cha cha routine, cued by Charlie.

**WITHOUT YOU— Arista AS 305**

**Choreography by Neale & Arthurlyn Brown**

Good Barry Manilow music, "Can't Smile Without You;" a nice flowing easy-intermediate two step

**Continued on Page 78**

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# UNDERLINING

## THE CALLER NOTE SERVICES

**SDLBA Notes (Md.)**— Andy Cisna quotes Joe Hall, as follows: "Have you tried to dance *grand square* by stepping on all 32 beats as intended? You will find it a bit risky. If you are able to slow your partner down to allow proper timing, you run the risk of being run over by others racing to get back home in record time only to swing or stand several beats waiting for the next call. *Grand square* is a beautiful movement when executed properly; it allows no time for extras as one returns home on beat 32. I know our dancers are taught properly in class, but somewhere they seem to forget how to count up to 32. Not only are dancers at fault, but callers are sometimes influenced by the "racers" and do not allow the full amount of beats before calling the next command, leaving the "counters" in the lurch, providing they were able to continue to that point."

**Figuring (Australia)**— Barry Wonson gives us much review stuff: *sweep a quarter, reverse the flutter and sweep, wheel and deal and sweep, recycle and sweep, ferris wheel and centers sweep*, and other good "sweepers." On a page of "as couples" stuff, this sample appears:

Box 1-4, spin chain thru  
Girls circulate twice, boys run right  
Couples circulate, as couples walk and  
dodge  
All eight partner trade (1P2P)

In **News 'n Notes** Al Brundage has a nice presentation of *split the couple, around one, etc.* He advises not to always have dancers go *around one to lines*, but sometimes go *around one, into the middle, right hand star, etc.* Likewise, use variety in *walk & dodge*. After *walk & dodge* you can have *walkers trade, dodgers trade, etc.* Use it after *dixie style, etc.* *Grand linear cycle* is featured, as well as *release the column and wind the diamond*.

In **Mainstream Flow** Gene Trimmer explains the difference between *formation, position and set-up*, as defined by Callerlab. He works *alamo style*. This singing call adaptation uses *linear cycle*:

Heads pass the ocean and balance there  
Linear cycle from there and when you  
Linear cycle from there and when you do  
Square thru four hands inside the set  
Do-sa-do to make a wave for me and then

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Phil Kozlowski John Griffith

Bill Stiehl Bob Poyner

Jim Melton Al McAlpin

Linear cycle once again and when you do Slide thru, swing the corner, promenade (Tag).....

In **Toronto Notes** Norm Wilcox takes off on APD material with many examples. He says you can start APD stuff with two couples *half sashay*, etc., or from ocean waves *swing thru* first and go on, or start with normal waves, then *split circulate* and go on with *swing thru*, etc. Work *flip the diamond* with boys flipping, etc. From box 1-4, *turn thru, trade by, turn thru, trade by*, etc. is a good zero APD opener.

In the **Digest Service** John Strong has some good linear cycle variations, including *linear cycle your neighbor (and spread)*. Also, try this "as couples" *linear cycle*:

- Heads square thru (Box 1-4)
- Spin the top, boys run
- As couples linear cycle
- Slide thru (box 1-4) al.....

In **Supplemental Notes** Trent Keith explores *cross run*, with examples like this:

- (Box 1-4) Swing thru, boys trade
- Boys run, tag the line right
- Boys cross run, girls trade
- Girls cross run, tag the line right
- Wheel and deal (zero)

In **Minnesota Callers Notes** Warren Berquam gives a good work out to *track II, track & trade, ping pong circulate, diamond circulate, fold*, etc.

In Jack Lasry's **Notes** the recent Callerlab Convention is well covered and *couple up* by Lee Kopman is explored.

## COVER TALK

We respectfully dedicate this distaff issue to the "First Lady of the American Dance," Dorothy Stott Shaw of Colorado Springs, Colorado.



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## CALLING TIPS, Continued

provided by other dancers, and this is as it should be for the caller cannot do it all. However, the caller's role is just naturally that of a leader and there is no getting around that. It is up to callers to provide good thoughtful leadership, and up to the clubs to avail themselves of it.

Nothing is more beautiful than graceful dancing, and you can do it if you really want to.

## ENCORE, Continued

Calling is often a "Family Affair," but it is not too common for the callers to be two sisters, as is the case with Osa Mathews and Dorothy Ganger, both of California. Osa works for the City Recreation Department of Palm Springs and is in charge of all square dance activities, involving several nights each week. She and husband Cliff helped organize the first National Square Dance in Riverside. Dorothy calls for three clubs in the Bay area and has an exhibition of four squares of children, called the Spotlighters.

Both Osa and Dorothy instruct beginner classes and are active in their areas' Callers Association. They call together frequently and recently called a duet at the Seattle National Convention. Osa says, "Most sisters get together and exchange recipes; not us, we exchange square dance calls."

\*\*\*\*\*

"Happiness is creating and wearing your first square dance dress," says Lil May of Ohio. "I think of my dress concoctions as being like a caller's hash: 'Anything goes as long as it flows and comes out all right.'" She gives several hints for the dress designer. Use basic patterns that you know will fit and get variety by altering necklines, sleeve styles, and trimmings. Always preshrink washable fabric before cutting. Learn to use hemmers and ruffles. When gathering with a thread, use nylon in the bobbin and make two rows of stitching; pull both nylon threads at the same time to gather (nylon thread won't break.) Be careful to mark center fronts and backs and the spot where sleeve

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HH5015— STOP AND SMELL THE ROSES by Ernie

HH5014— GONNA BUILD A MOUNTAIN by Ernie

HH5013— RED HOT MEMORY by Mike Sikorsky

HH5012 THERE IS A MIRACLE IN YOU by Ernie

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meets shoulder seam. And keep the iron close by to press darts, seams and hems as you go.

### BEST CLUB TRICK, Continued

"Fight Cancer with Squares & Rounds." That's what square dancers in Milwaukee, Wisconsin, did last April, at a benefit sponsored by the Moose 49ers S/D Club.

The 1980 dance was the third in a series begun in 1978 with 32 callers, six entertainment acts, door prizes, kissing booth (candy kisses) and clowns on hand.

In 1979, the "Country Sam" group donated seven hours of live music, so the dance was programmed for alternate half hours of live music and records. Another addition was 100 lbs of donated popcorn. Proceeds increased by 50%.

This year the dance was planned with the same format as in 1979, with the addition of a publicity committee and a photographer.

Nelson and Marcy Brockway, who have been instrumental in making these events successful, would like to suggest that other dancers make April "Fight Cancer" month. They would be glad to advise any dancers who contact them at 6718 W. Finger Place, Milwaukee WI 53219.

### GRAND ZIP, Continued

stand" type of affair and not an "exhibition."

The point at the moment is to get out the word so that other callers and leaders who are planning to attend the Gathering of the Clans might be contacted to see what arrangements can be made for them to contribute to the program. Anyone who would be interested in participating should contact me.

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### EVENTS, Continued

Hospitality Inn, Cleveland; Aug. 8-10; Carl & Pat Smith, Phyl & Frank Lehnert. Write Phyl Frank Lehnert, 2844 S. 109th St., Toledo OH 43610.

**West Virginia**— 9th Annual State S&R/D Convention, Salem College, Salem; Aug. 8-10. Write S/D Convention, PO Box 1980, Morgantown WV 26505.

**Wisconsin**— Secondary/Recreational Dance Workshop, Advanced Techniques, Univ. of Wisc., Oshkosh; Aug. 10-14. Write Don Armstrong, 511 Wagon Rut Loop S., Beacon Woods, New Port Richy FL 33553.

**North Carolina**— Summer Dance, Folk & S/D Federation, Scotis Pavillion, State Fairgrounds, Raleigh; Aug. 16.

**Indiana**— Round-A-Rama Institute, Univ. of Ind., Bloomington; August 16-22; Easterdays, Palmquists & Cains. Waiting list only. Write Betty Easterday, Rt. 2, Beaver Creek, Boonsboro MD 21713.

**Michigan**— Elementary Dance Workshop, Secondary/Recreational Dance Workshop, Advanced Techniques Workshop, Central Mich. Univ., Mt. Pleasant; Aug. 17-22. Write Carole Howard, Phys. Ed. Dept., Mt. Pleasant MI 48858.

### CO-EDITORIAL, Continued

at the two pictures above— we are not in square dance attire. The pictures are merely the best current ones we have. But we and Wade *are* square dancers and callers. Must we draw our lines so narrowly that callers must wear their costumes all the time?

We're reminded of the letter received after LEGACY I pictures were published which said, "All those square dancers and no square dance clothes?" Show us anyone who will sit in discussion groups for three days in petticoats, for example, and we'll make her a heroine. That's dedication above and beyond common sense!

The bottom line of this July editorial is a plea for *judgment* for all individuals in square dancing to dress neatly, cleanly, and in good taste! Use the dress code; don't let it use you to discourage or offend dancers and callers. Used wisely it can be a positive tool to promote and encourage a colorful, eye-catching dance activity.



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## FLIP SIDE (Rounds), Continued

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### TENDERLY—DanceAlong 6112

Choreography by Sam & Jody Shawver

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### DIXIE MELODY—Belco 293

Choreography by Pete & Carol Metzger

Easy two step to a familiar tune cued by C.O. Guest.

### JUST STROLLIN'—Belco 293

Choreography by Emily & Fred Leach

Catchy music and a nice easy-intermediate two step.

### BRASILIA—Al Pierson 1179

Choreography by George & June Hull

Good music and a nice flowing easy two step.

### MAGIC MOMENTS—Windsor 4765

Choreography by Pete & Carol Metzger

Good "Magic Affair" music; easy two step starting in escort position.

## JOHNSON'S RAG—Windsor 4764

Choreography by Jim & Ruth Parnell

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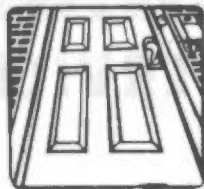


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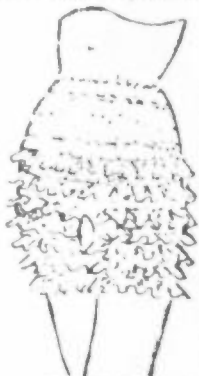
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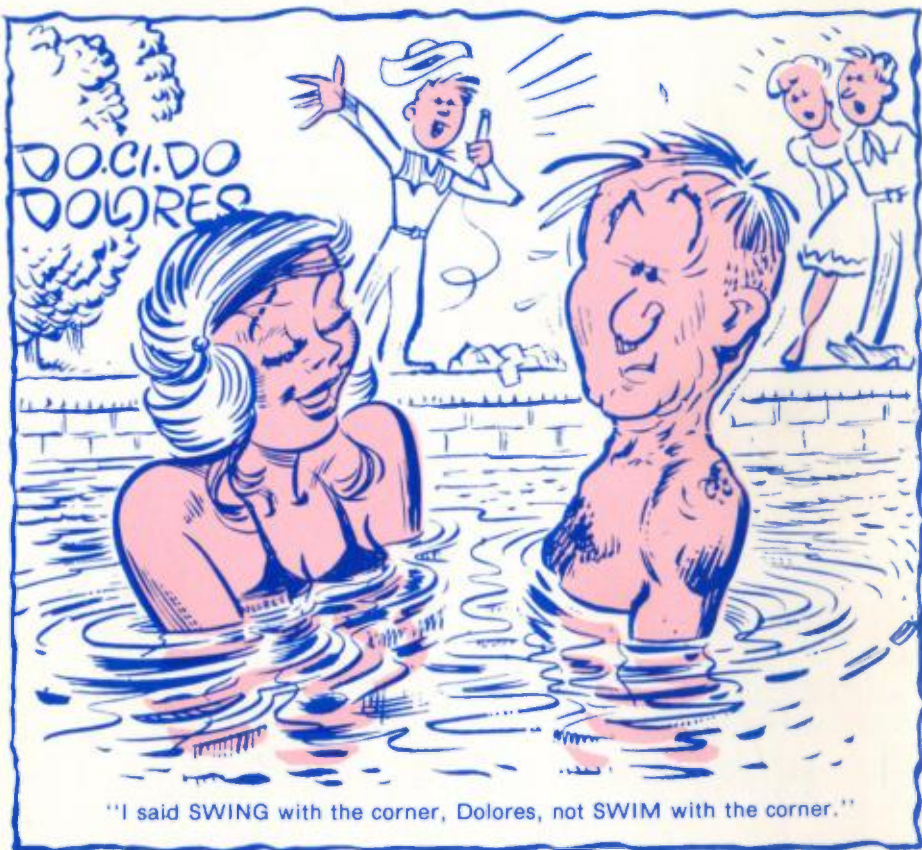
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# A REAL "PRO" — THE CALLER'S WIFE

by Yeeds

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**NIGHT WATCHMAN** — You couldn't sleep when even one solitary kid or one wandering husband was out. You'd worry them home, tuss them safe, and cry them better.

**BODY GUARD** — You diligently protected our family, our budget, our home, our resources, our reputation, our future.

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